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THE ERA

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All Objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W.1, within 14 days from the date of publication of this advertisement.

EMPLOYMENT AGENCY LICENCES.

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WALLE SPINNER & STELLA GLADWYNNE, at lib.; can rehearse at once. 80, Osborne-terrace, S.W.8.

MR. GEORGE TRAILL Disengaged, Character or Old Men. New address, 11, Mornington-cres., N.W. 1.

MR. FRANK WEATHERSBY'S AGENCY, 3, Bedford-st., W.C. 2. 583 Gerr. "Frivolous, Westrand, London."

MR. E. FENTON WINGATE, At lib., Agist., Char. Parts. C/o 50, Claverton-street, S.W. 1.

VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION. Weekly Report.

Maintenance of Benevolent Institution, about	£37	0	0
Number of old artists residing there, 35 (ladies 10, men 25)			
Amount of loans, grants, fares, &c.	12	0	0
Number of pensioners, 52			
Amount granted in pensions	33	2	0

To Touring Companies and Private Theatrical Enterprises.

CHEVELEY PARK, Newmarket.

Messrs. WILSON & CO. will SELL BY AUCTION at the above on FRIDAY, OCTOBER 22, 1920, at 11.30 prompt, a Large Quantity of THEATRICAL PROPERTIES AND SETS OF SCENERY (Mostly by BULL & SONS, of London), INCLUDING ELECTRIC FITTINGS, STAGE CURTAIN, Various PRODUCERS, and TIMBER for erection purposes.

Further particulars and details may be obtained at the AUCTIONEER'S OFFICES:— 14, MOUNT STREET, LONDON, W.1.

Mme. SELMA, 108-110, WESTMINSTER BRIDGE ROAD, S.E. Suits and Single Dresses for Revues and Pantos for Sale or Hire. Evening, Oriental and Jazz Dresses a Speciality. Uniforms of every description, and every requisite for Stage and Screen for Sale or Hire.

WANTED ADVERTISEMENTS

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED. THREE LINES, 1s. 6d. EACH ADDITIONAL LINE, 6d. PREPAID. DISPLAYED LINES, 1s. EACH.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS. THREE LINES, 1s. EACH ADDITIONAL LINE, 6d., PREPAID. DISPLAYED LINES, 6d. EACH.

This Scale does not apply to Trade Advertisements in these Columns.

For the convenience of advertisers, Replies to Advertisements are received. They will be forwarded by Post on application.

Advertisers and subscribers are politely requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,

Advertisement Manager, "The Era," 35, WELLINGTON STREET, STRAND, W.C. 2.

Wire, "The Era, London." Ring up, 4546 and 4547 Regent.

COMPANIES WANTED.

HUDDERSFIELD THEATRE ROYAL

WANTED Known, Once nightly only, The only first-class theatre in Huddersfield. It serves a population of 500,000.

Arrangements complete for Autumn. Now booking Spring, 1921.

ALFRED WARRING, Theatre Royal, Huddersfield.

WANTED, West-End Attractions, COUNTY THEATRE, BEDFORD, Jan. 10, 17, March 28, May 30, on. GRAND THEATRE, LUTON. Dec. 20, April 4, May 16, June 6, on. THEATRE ROYAL, CANTERBURY. Dec. 20, Jan. 24, on. THEATRE ROYAL, INVERNESS. One of the most perfect Theatres in the United Kingdom. Good Companies can take big money. Nov. 22, Dec. 27, Feb. 7, on. High-class Repertory Wanted. London Representative, H. Gribben. E. G. FALCON, Spring Cottage, Fort Augustus, N.B.

PRINCE OF WALES THEATRE, GRIMSBY.

WANTED Known, no Vacant Dates this year. A few Vacancies in Spring of 1921. Now Booking Autumn, 1921. All applications, J. H. CURRY, as above.

NEW THEATRE, OXFORD.

WANTED, High-class Attractions. Bookings include Fred Terry, Martin Harvey, Gertrude Elliott, F. R. Benson, D'Oyly Carte and Carl Rosa Companies, "Paddy, the Next Best Thing," "Mary Rose," "Lord Richard in the Pantry," "Who's Hooper?" "Pretty Peggy," "Chin Chin Chow," Phyllis Neilson-Terry. Apply, S. C. DORRILL.

HER MAJESTY'S THEATRE, CARLISLE. Lessee and Manager, Mr. Ernest Stevens.

WANTED, First-class Attraction for Oct. 25, through releasing "The Great Day." No revues or drama. Address as above.

HARROGATE AND SCARBOROUGH GRAND OPERA HOUSES.

WANTED, first-class Attractions (musical preferred), November 15, 3 nights Harrogate, 3 nights Scarborough; Dec. 6, 6 nights Harrogate, 6 nights Scarborough; Dec. 20, 5 nights Harrogate. Apply, WILLIAM PEACOCK, Theatre, Harrogate.

PALACE THEATRE, TYNEMOUTH.

Now the only first-class Theatre outside Newcastle-on-Tyne with a population of 200,000 to draw from.

WANTED, First-class Musical Attractions, Nov. 29 (full week), Dec. 9 (3 nights), Dec 16 (3 nights).

Playing to capacity this week with Robert Courtneidge's No. 1 "Arcadians" Co.

Seating £150 at ordinary prices.

Apply, MANAGER, Palace, Tynemouth.

Marina Hall, Pier Parade, South Shields. WANTED, First-class Pit-up Companies, Musical Comedies, Revues, Pantomimes, and Good Dramas. Large hall. Good dressing-rooms. Stage 34ft. x 24.

South Shields is a seaside town with a large residential and working population of about one hundred and fifty thousand. This town has for many years been neglected in regard to West-End productions.

Alterations are now being made to the Marina Hall (previously known as the Seawater Baths, next door to the Clock Pavilion). Shall be ready at Christmas, perhaps before.

Send me your Vacant Dates with daybill. There is money here for the right companies. A fit-up date in a theatre town. No legitimate theatre here now, only Empire and pictures and the Clock Pavilion, at which place I am running high-class concert parties in conjunction with Mr. F. Marriott Watson.

Plans are being prepared to erect on this site (as soon as the housing authorities permit) an up-to-date theatre and opera house. Meanwhile, first-class fit-up companies will be booked.

Who's going to be first in? All communications to CAPTAIN JULIAN RAINBRIDGE, Sole Lessee and Manager.

THE ASSOCIATION OF TOURING MANAGERS.

BOOKING BUREAU.

This Bureau represents over 500 of the Principal Touring Companies.

WANTED.

Theatre Proprietors are requested to forward vacant dates, when list of all companies available will be sent by return.

NOTE.—No charge is made for the use of this Bureau, which is NOT an Agency, but a Central Booking Office for the benefit of Resident and Touring Managers.

Address all communications to the Secretary of the Association,

MR. LOUIS CASSON, 178, Shaftesbury-avenue, W.C. 2.

COMPANIES WANTED.

ARTHUR CARLTON'S THEATRES.

WANTED, Companies THEATRE ROYAL, WORCESTER. Vacant Dec. 20, March 7 (?), 14 (?), 28, May 16, 30 (?), Aug. 1, 23 (?), Sept. 5, 12, 19, 26 (?), and on. THEATRE ROYAL, BATH. Vacant Dec. 13 (?), 20, April 4, 25 (?), 11, May 16, 23 (?), June, July, and on, with a few exceptions. KING'S THEATRE, GAINSBOROUGH. Vacant first 3 nights of the week. Oct. 11, Feb. 7 (?), 14 (?), 21 (?), March 7, 21, 28, April 4, 11, 18, 25, and on. THEATRE ROYAL, BARRY. Spring and Autumn Vacancies. All other communications to ARTHUR CARLTON, Colebhurst, Worcester.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions. D.P. THEATRE, EASTBOURNE. Dec. 6, 13, Jan. 24 (3), 31. GAIETY THEATRE, HASTINGS. Dec. 13, Jan. 27 (3), 31, all Feb. PLEASURE GARDENS, FOLKESTONE. Dec. 13, 20, Jan. 31, Feb. 14, 21. PALACE THEATRE, RAMSGATE. Oct. 11, 25, Nov. 1, 22. PALACE THEATRE, MAIDSTONE. Dec. 13, 20, Jan. 17, Feb. 14, 28, on. All once nightly. London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY, 62, Shaftesbury-avenue, W. 1. Regent, 1651. "Topobill, Piccy, London."

ROYALTY THEATRE & OPERA HOUSE, BARROW-IN-FURNESS. Lessee & Manager, Mr. Hugh Robertson.

WANTED, Wanted, Wanted, First-class Attractions, for either once or twice nightly, for the following dates: Dec. 20, Feb. 7, March 21, and on, with exceptions. Applications re dates to HUGH ROBERTSON, T.R., Jarrow.

(Once nightly) NEW THEATRE, BOSTON. NEW THEATRE, BOSTON. (Proprietors, Boston Scala Theatre, Ltd.) Managing Director, G. A. Howden. The Theatre with THE LARGEST HOLDING CAPACITY IN BOSTON OR DISTRICT, and an up-to-date one. Band, Dressing-rooms, Lighting, &c. Can stage any Company.

WANTED, Companies to wire for IMMEDIATE DATES. IMMEDIATE DATES. IMMEDIATE DATES. Visits include "Betty," "Who's Hooper?" "Toto," "Three Wise Fools," "Milestones," "Marriage of Kitty," "Arcadians," "Naughty Wife," "Romance," "Silver King," "Our Flat," "The Amazons," "A Temporary Gentleman," "The Knife," "Our Kid," "Pair of Silk Stockings," "Be Careful, Baby," "Maid of the Mountains," "Peg o' My Heart," "Diana of Dobson's," "Roxana," "Hobson's Choice," "The Young Person in Pink," "Tiger, Tiger," "The Jeffersons," Arthur Watson's record pantos., "Sinbad" and "Red Riding Hood," &c. Wire or write, with sharing terms, to the Booking Manager (for 10 years), WILL DALTON, 57, Parsonage-rd., Withington, Manchester. 'Phone, 193, Didsbury. Telegraph, "Granbeste, Manchester."

MARINA THEATRE, LOWESTOFT. Unexpectedly vacant Oct. 25. WANTED, first-class Attraction.

Address, R. PAREEZER, as above.

THEATRE ROYAL, PONTYPOOL, MON. WANTED, first-class Companies (twice nightly), opera, revue, or high-class drama for November 22 and January 24; only vacancies until June, 1921. Full particulars, terms, G. H. PITT, as above.

Margate Hippodrome. WANTED, First-class Company, October 11. Wire, A. E. ABRAHAMS, 73, Romford-road, Stratford, E. 15.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Theatres. CHARLES MACDONA'S COMPANIES. "HOME AND BEAUTY." Nov. 1, 8, 15, 22, and 29. "PYGMALION." Oct. 11, 18, 25, on. CHARLES MACDONA, 29a, Charing-Cross-road, W.C. 2.

"EAST LYNNE." Ever Successful. Artists specially selected. New and elaborate advertising. WANTED, Monday next, and on. J. PITT-HARDACRE, 94, Shoal Gardens-terrace, Sheffield. Next, 3, Kilburn Priory, N.W. 6.

"DADDALUMS." Direct from Wyndham's Theatre, W.C. WANTED, First-class Theatres, Oct. 11, Nov. 1. ANDREW MELVILLE, Wyndham's Theatre, W.C. 2.

NORRIS REPERTOIRE COMPANY. 17th year of Tour. "WALLS OF JERICHO" (over 1,000 performances). "THE CASE OF LADY CAMBER." "BEAUTY AND THE BEAST." "THE WARB CASE." "JOHN BARRETT, MILLIONAIRE." All Oscar Wilde's plays, &c., &c., &c. WANTED, Oct. 18, 25, Nov. 15. Write, Gaiety Theatre, Douglas.

FRANK FORBES-ROBERTSON, in "MICE AND MEN," and "THE PASSING OF THE THIRD FLOOR BACK." WANTED, Nov. 29 (precede Bolton), Dec. 27, Jan. 3, onwards. NELSON KING, H.M.T., Aberdeen. T.E., Inverness.

WANTED, Theatres, Oct. 11, 25, &c., for "One Law for Both" and "A Love Marriage." W. V. GARROD, 94, Kennington Park-rd., London, S.E. 11.

HATHAWAY-BARON TOURS.

Managers please note that Mr. Vivian A. Baron, of the above, has secured the Sole Rights for the United Kingdom of "THE GAMBLERS" (by arrangement with H. Klein, Esq.). A Play in Three Acts, by the late Charles Klein, author of "The Lion and the Mouse," "Find the Woman," "Potash and Perlmutter," &c. "The Gamblers" was played at the Hudson Theatre, New York, for two years, 1910-11-12.

WANTED, Dates from October, 1921. All communications to VIVIAN A. BARON, This and next, Victoria Theatre, West Stanley.

"A MESSAGE FROM MARS." WANTED, Oct. 11, 18, Nov. 1, precede and follow Norwich. Apply, HUBERT WOODWARD, 102, Charing Cross-road, W.C. 2.

THEATRES WANTED.

WANTED, good Theatres for immediate and later dates. W. CHARLES KNOWN, 12, Gresham-st., Leicester-sq., W.C. 2. Wires: "Nothnarg, 'Phone, London."

WANTED, Oct. 18, Nov. 22. The Revusical Musical Comedy, "Miss 1920." Star cast of 24 artists. Will go any distance for business. Wire, for Oct. 18, WILLIAMS, Princes Theatre, Hoyland.

"TWO LITTLE DRUMMER BOYS." By Walter Howard.

WANTED, Nov. 29, to follow Weymouth, to precede Grand, Brighton. Don't mind a journey if a prospect of business, and he do good business. S. G., now have certain rights and towns not visited by T. Pill Hardacre himself for the Bullock version of "East Lynne." Splendidly staged. Also fine production, complete with scenery and wardrobe, "Oliver Twist"; other plays if desired. Either one play or taree; either one week of two. Refer, Palace, Bordesley. Friday, "Oliver Twist," £99. SIDNEY RENNER, Grand, Pentre. Next, H. M., Walsall.

VENTOM SWIFT'S PRODUCTIONS.

"ALL ABOARD." Fully booked this year. Vacant 1921. WANTED, Mar. 28, April 4, Aug. 1, 15, 22. "MOTHER GOOSE," Fully booked. "BABES IN THE WOOD," vacant Jan. 24, 31 (?). Comms., VENTOM SWIFT, York Court Hotel, Baker-st., London, W. Next week, New T., Boston.

WANTED, Nov. 4, 5, and 6, for "THE ARCADIANS," Midlands. Apply, P. LESLIE MORETON, 7/8, Leicester-place, W.C. 2.

IMPORTANT TO MANAGERS. MESSRS. I. DE MARCHI and M. RENIER DIRECTION. Sole Managers and Representatives for the WORLD-FAMOUS RUSSIAN BALLET CO. Louis Veseloff and Alex. Dvórak, Premier Dancers of the Pavlova and Diaghileff Companies, Drury-lane and Covent Garden. Supported by Mlle Beatrice Griffiths and Robertson, of the Anna Pavlova Company. In a highly artistic display of Character and Classical DANCES. A Real New Starring Top the Bill. 35 to 45 minutes' show of Art, Elegance, Attraction, and Musical Refinement. Ten Artists. Full Orchestra. Repertoire. Own Touring Conductor. WANTED, Oct. 11, on. Salary or share. All communications to the Sole Agents.

WANTED, Theatres. "TOP OF THE BILL." "TOP OF THE BILL." "TOP OF THE BILL." "TOP OF THE BILL." REVUE. WANTED, MONDAY NEXT. WANTED, MONDAY NEXT. WANTED, MONDAY NEXT. Also Oct. 18 (between Leicester and Middlesbrough preferred).

We guarantee big business. Last week at Palace, Derby, took £80 more than on our previous visit 10 months ago. Saturday a record for the theatre. Refer B. Avinal, Esq. Also refer J. Laurance, Esq., he will tell you "TOP OF THE BILL." "TOP OF THE BILL." is the goods. Wire. Wire. Wire. Printing and advance Agent waiting.

FLAKE, this week, Pavilion, Leicester. House address, 28, Clyde-street, Leicester.

WANTED, Monday next, also Oct. 18, on, LENA STANTON'S Musical success, "WHAT'S THE MATTER?" including Siddons Gallmore and Ellen, Four Ottaways, Tommy Bourne, Darry Telford, Rex Kempton, Lena M. Jay, Harry Slater, Harry Joseph, and Lena Stanton. Wire, Tivoli, Manchester.

Vacant Monday next. Vacant Monday next. "THE DOINGS OF DORA." "THE DOINGS OF DORA." "THE DOINGS OF DORA." "THE DOINGS OF DORA." Musical Comedy Burlesque, in Three Scenes. Good Comedy, Singing, Dances, Scenery, Dresses. "THE DOINGS OF DORA." "THE DOINGS OF DORA." "THE DOINGS OF DORA." "THE DOINGS OF DORA." WANTED, Monday next. Monday Next. Plays once or twice nightly. Sound Attraction. Refer:—Kettering, Eastbourne, Bury St. Edmunds, Maidenhead, Mansfield, Ilkeston, Battersea, Chatham, Lowestoft, Brighton, Gravesend, Dover, Bulwell, T.V., Manchester, Nuneaton, Pav., Leicester. Also Vacant Nov. 1 and 15, Midlands. Dec. 6 and 13, to precede T.R., Middlesbro'. Wire, Wire, Wire, Wire, Wire. Wire for Monday next, TEW, Gatrick, Edinburgh. "THE DOINGS OF DORA." "THE DOINGS OF DORA." "THE DOINGS OF DORA." "THE DOINGS OF DORA." "THE DOINGS OF DORA."

WANTED, good Theatre, November 1, for "The Rotters," through obliging The Surrey. Apply, ARTHUR GIBBONS, 1-2, King-street, Covent Garden, W.

Mr. Charles Hawtrey's Famous Farcical Comedy, "THE PRIVATE SECRETARY." WANTED, Theatres, Oct 18, Oct. 25, Nov. 1, Nov. 8.

Address, CECIL BARTH, 37, King-st., Covent-garden, London, W.C. 2.

"THE GIRL IN THE TAXI." One of the most successful Musical Comedies now on Tour. Once or twice nightly. New Dresses and Scenery. WANTED, Nov. 8, 15, 22, Mid. or North. Now booking Spring and Autumn, 1921. Apply, HUBERT WOODWARD, 102, Charing Cross-rd., W.C. 2.

Mrs. Jessie Porter's Charming Comedy, "BETTY AT BAY." WANTED, Theatres, Nov. 1, 22, 29.

Address, CECIL BARTH, 37, King-street, Covent-garden, London, W.C. 2.

J. Bannister Howard's Co. panies. "The Belle of New York." WANTED, good Theatres, Oct. 25, Nov. 15, June 13, Aug. 15, and onwards. "The Silver King." Vacant Oct. 18, Dec. 6, Jan. 3, 17, Feb. 7, March 28, and various onwards.

WILLIAM MARTIN, 35, Clifford's Inn, Fleet-street, London, E.C., 4.

THEATRES WANTED.

HARRY MEARS' COMPANY. (The Show with a Four Years' Reputation.)

"HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" "HOW RIPPING!" (This is the 4th Edition.)

We have a Few Immediate Vacancies.

Note our Bookings. (a few of them, and above the average business everywhere):— Brighton, Aston, Smethwick, West Bromwich, Birmingham, Guildford, Chatham, Gravesend, Tunbridge Wells, Canning Town, Bishop Auckland, Bordesley, Middlesbro', Liverpool, Manchester, &c., &c.

25 Artists. 25.

WIRE AT ONCE FOR MONDAY NEXT.

WANTED, Monday next, Oct. 18, Oct. 25, Nov., onwards.

The Cast includes Maudie Tottle, Little Freddie Hackin, Norman Spain, Frank Burnell, Master Fred Edwardes, Edgar Alfonso, Harry Mears, Herbert Merritt, Winnie Burke, Nancy Dowell, Mamie May, The Kinema Kids, and the Original Seven Exclusives, supported by a strong chorus.

Wanted, a Reliable Agent to Book Tour for my Mascot Pantomime, "BABES IN THE WOOD." 35 Artists. 35.

Wire or write for any of the above Vacant Dates to HARRY MEARS, 2, Holman-house, Holman-street, Battersea, S.W.

"THE PRICE OF HER FOLLY." By Arthur Jefferson.

Will be performed by the members of Miss Leila Zillwood's company—under the direction of Mr. G. Moreton-Williams, who will produce the play—at the Metropole, Glasgow, week of Oct. 11 inst.

Tentative production at the Avenue Theatre, Morpeth, Friday, Oct. 8, by courtesy of Charles Grey, Esq.

Strong Dramatic, Love, and Child Interest. Hilarious Comedy, introducing a novel, entirely original "prop," which will provide merriment for millions—THE PATENT GAS-DRIVEN MANGLE. Invented and made by Frank Bennett, of the Met.

The "leading" lady (in this instance, Miss Vera Grafton), in her rôle of Mary Heath, will address a "heart-to-heart" chat to the young married and "engaged" girls present, on THE AFFINITY OF THE SEXES.

WANTED, Theatres, Spring and onwards. A production worthy of any Drama Theatre in the Kingdom. Available for Stock and Fit-ups. Address, ARTHUR JEFFERSON, 49, Colebrooke-avenue, West Ealing, London, W. 13.

"Look out" for "FROM WORK-GIRL TO PICTURE STAR" and "PERJURY."

HORACE HODGES in "GRUMPY." "GRUMPY." "GRUMPY." The Most Successful Comedy Touring. Now in Seventh Year. WANTED, Nov. 15, 22, 29, Jan. 3, Feb. 14, March 14, 28.

WALTER D. NICOLL, This week, T.R., Rochdale. Next week, Grand T., Wellington, Salop.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, smart young Actor, for Allan and Major. "Two Little Drummer Boys," Dick Hare in "East Lynne." The Bullock version to play Bumble and Gruning. "Oliver Twist." Can rehearse at once, if known to me, or rehearse, H.M.T., Walsall, Oct. 12. If married, might arrange for wife general understudy. Also a good Carpenter, to open at once, wife to look after wardrobe; 7 months' tour; no weeks out. SIDNEY RENNER, 382, Co-operative-street, Ton Pentre, Rhondda Valley. Next, H.M.T., Walsall.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, for special week, later Engagement for the right people, Male Voice Quartette, Quartette Dancers, Intense Character Actor; Powerful Lady Vocalist, who can really dance, preferred. Rehearse, Sheffield, Oct. 12; open Oct. 18. Lowest terms and references. ARTHUR ROSEBERY, Theatre Royal, Sheffield.

WANTED, Shakespearean Artists (Male) for Spring. Apply, HENRY BAYNTON, Royal Court Theatre, Wigan. Next, Opera House, Scarborough.

WANTED, Artists, answering the following descriptions only:— Very Tall, Stout Gent, Very Short, Stout Lady, Very Tall, Thin Lady, Old Gentleman, Gent. about 25 to 30 years of age, nice appearance, fine personality, good talker and showman. All the above must be good step, reel, and jig dancers. Apply, K. F. HOOPER, Broadmead House, Panton-st., Haymarket, London, S.W. 1.

WANTED, young and pretty Chorus Ladies, with knowledge of grand opera (standard operas), for high-class musical show. Also gentleman and other artists, immediately. Apply, stating lowest terms and experience; must move well. M. MANNERING, 8, Church-street, Leamington Spa.

WANTED Known, Opportunity occurs for aspirants, vocal and instrumentalists to prepare and join ballad company under experienced manager and coach; small premium. Box 482, "The Era."

ARTISTS' WANTS.

WANTED, by young, refined Soubrette and Toe Dancer, Revue, Act, or C.P.; excellent experience, voice, appearance; vacant now. O., 8, Longlands Park-rd., Sidcup.

WANTED, by NORMAN DALE, Baritone, Juv. Lead or Speciality.

Wire,
12, Drummond-road, Illeston.

PANTOMIME ARTISTS WANTED

WANTED, Pantomime Artists, all lines. BROWN'S AGENCY, Albion House, 61, New Oxford-st.

PANTOMIME.

WANTED, good Prince Charming, also Artists in all lines for several Pantos. Artists vacant please send photos, stating age, lowest terms, and last Pantomime, to HAMILTON BAINES, Theatre Royal, Bristol.

WANTED, Girls, train as Dancers for Pantomime. Call PERRY and ROBSON, Agents, 201a, High Holborn.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, amateurs, aspirants, ladies, gents.; splendid chance to enter profession. Stamp. Call afternoons. MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, everybody wishing to start on the stage, music halls, theatres, concerts. Chance of a lifetime for beginners. Stamp. Call, D'ALBERT, above.

WANTED, good voices; start direct when proficient. 200 successful clients appearing. Established 25 years. Vacancies soon as ready. Stamp. Call, D'ALBERT, above.

WANTED Known, "Character" Songs and Studies; well-known professional requires a few pupils; West End rehearsals. Box 431, "The Era."

MISCELLANEOUS.

HIPPODROME, WISBECH, CAMB.

WANTED, FIRST-CLASS OPERATOR-ELECTRICIAN, to open Monday next, Oct. 11; one used to Gaumont machine and gas engine preferred; must be reliable, steady, and one who wants a permanent situation.

Apply, H. BANCROFT, as above.

WANTED, immediately, first-class Operator-Electrician, capable running repairs. Recent references, lowest terms. FINCHATTON, Palace, Barrow-in-Furness.

WANTED Known, Wardrobe Mistress Required; all kinds of theatrical work; renovate, cut out, and make; own workroom; London only. Mrs. Sims, 4, Nealden-street, Stockwell, S.W. 9.

WANTED, Traveller, must be practical, experienced in letting curtains, and programmes. Apply, DARBY'S ADVERTISING AGENCY, 81, London-road, Croydon.

WANTED, Tailor's Cutter, good, for London, with knowledge of fancy and historical costumes; good salary and permanency. Write, Box 513, "The Era."

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED Known, Manager (Cinema Theatres), tall, smart, up-to-date, fully exp., booking, advertising, accounts, &c., seeks Position; Resident in Provinces, or Business Manager. Replies Box 484, "The Era."

WANTED Known, disengaged, MR. REYNOLDS BENJAMIN, the well-known Cinema Manager and Engineer; late West End Theatres. 7, The Square, Walsall.

WANTED Known, Stage Manager, carpenter, own tools, disengaged; over 20 years' exp.; music hall preferred; offers invited.

Apply, Box 579, "The Era."

WANTED, by Operator and Electrician. Any machine, motor and generators, A.C. or D.C., or Oil and Gas Engine Plants, Repairs, Wiring, etc. J. WOOD, 5, Cassio Bridge-road, Watford, Herts.

WANTED Known, by Scenic Artist, desires Resident Engagement; theatre or cinema studio; first-class refs. Address or coms.,

ARTIST,
8, Gloucester-place, Folkestone.

WANTED, by gentlewoman, aged 42, member of historic family, post as Companion, Housekeeper, or Secretary to actress. Box 507, "The Era."

WANTED, by Young Man,
resident Glasgow,
employment,
evenings.
Box-office or other capacity.

WALKER,
191, Copland-road, Ibrox, Glasgow.

WANTED Known, Copying, Transposition, Harmonisation, Arranging of every description; songs, &c., written quickly. J. BOLDINGS, Vale House, Tufnell Park, N. 'Phone, N.168.

WANTED, Songs (either words or music), for immediate publication. No payment required towards cost of production. Stamp for particulars. KINGSWAY MUSIC CO., 4a, Parton-st., London, W.C. 1.

WANTED, for all-day Novelty Exhibition, experienced Lady Palmist; permanent position. Address, with full particulars, references, salary required, ARTHUR BROWNE, 20, Green-st., Bridgeton, Glasgow.

MUSICIANS WANTED.

WANTED, Musicians, at first-class Variety Halls:—
Glasgow Coliseum ..... Repetiteur
Hull Palace ..... Leader, also Repetiteur
Newport Empire ..... Double Bass
Glasgow Empire ..... Trombone
Applicants must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the Musical Director at the above-mentioned Hall.

WANTED, to open Monday, Oct. 25, Harp Repetiteur, 1st Violin, Oboe, Bassoon, 1st and 2nd Cornets, Drums and Tymps.; experienced first-class variety; A.M.U. Apply, enclosing last reference, to I. WHITELOCK, Musical Adviser, Argyle Theatre, Birkenhead.

WANTED, Leader (lady), to commence Monday, Oct. 11; 4½ to 5 hours daily, Monday to Saturday; Sunday free. Apply, between 10.30 and 12 noon, MUSICAL DIRECTOR, Academy Picture House, 141, King-street, Hammersmith.

WANTED, immediately, Leaders and Repetiteurs for Cinemas in Provinces. Apply, THE PROGRESS AGENCY, 148, King Street, Gt. Yarmouth, or 78, Harcourt-st., Newark-on-Trent.

NEW THEATRE, PONTYPRIDD.

WANTED, good Violin Leader, A.M.U.; salary. Apply, TRENCHARD, New Theatre.

MUSICIANS WANTED.

WANTED, start Oct. 25, Harrogate Café; thoroughly experienced Violiniste-Leader; good tone, technique, and personality; 3½ hours daily (7 days); afternoons and evenings. PHYLLIS M. HOLLINS, 84, King's-road, Harrogate.

THE PUMP ROOM, BATH.

WANTED, Leader and Solo Violin, for winter season, to commence Oct. 11; must be thoroughly experienced in high-class chamber music and concert programmes, and brilliant soloist; 5 hours daily week-days, and 2 hours Sunday. Apply, stating terms, experience, and enclosing references, to
JAN HURST,
Musical Director,
Pump Room,
Bath.

WANTED, good Violinist Leader, to open about Oct. 8, also first-class Pianist-Conductor, to open Oct. 25; library found; performances daily, 2.30 to 4.30, 6 to 7.45 p.m., 8.15 to 10 p.m. Sundays; 3½ hours evenings. Send terms, refs., &c., to W. HENRY HARPER, Palace Cinema, Aldershot.

WANTED, first-class Leader and Soloist; also 'Cello; good tone essential; used to classical works; A.M.U. or willing to join. Terms, £6 for six nights, BARLOW, M. D., King's Hall, Oldham.

HIPPODROME, DARLINGTON.

WANTED, first-class Leader, Repetiteur, and 'Cello Player; must be used to varieties and musical comedy; permanency and comfortable situation to the right man. Terms and references to H. BULL, Hippodrome, Darlington.

WANTED, capable Violinist (leader); evenings. Apply, with instrument, after 2.30, Wednesday. GLOBE PICTURE HOUSE, Skinner-st., Rosebury-ave., E.C. 1.

WANTED, to open Oct. 11 or 18, good Violinist (leader), 'Cellist, and Organist, for cinema; evenings only. State age, terms,
J. REES, 29, Connaught-st., Port Talbot.

WANTED, good Leader (lady or gent), to open immediately; experienced variety, revue, etc. Apply, terms, refs., to W. HUGH JONES, Mus. Dir., Empire, Peterborough.

WANTED, First Violin and 'Cellist; pictures and variety; twice nightly, one mat. Terms, BLAKE'S THEATRE, Hitchin.

WANTED, 1st Violin, also Organist; Union terms. Apply, MUSICAL DIRECTOR, Theatre Royal, Aldershot.

COLISEUM, CHELTENHAM.

WANTED, 1st Violin, 'Cello, Flute, Drums. Apply, with terms and references, to
J. HOWARD SHACKLETON.

WANTED, Lady Violiniste, two or three evenings weekly, for dance work. Apply, immediately, ABBOTT, 47, Uxbridge-road, Shepherds Bush, W.

WANTED, 1st Violin, afternoons and evenings. Apply, Queen's Cinema, Hoe-street, Walthamstow.

WANTED, first-class Lady Violiniste for Relief Trio, and also Flute. Apply Thursday, between 12-3, for audition. MUSICAL DIRECTOR, Golden Domes, Streatham, S.W.

WANTED, lady Violiniste, immediately, first-class hotel, Midlands; 2½ hours daily. State terms. Box 597, "The Era."

WANTED, good experienced Violiniste, for cinema, to play with trio, evenings only. Address, MISS MURIEL LESTER, 117 Peckham-rye, S.E.

WANTED, good amateur String Players (Violin, Viola, and 'Cello), to form quartet for practice; one evening a week; East Sheen district. Write, EAST, 75, Richmond Park-road, East Sheen, S.W. 14.

WANTED, Deputy Violinist, for very light and comf. engagement at theatre, Ipswich; start Oct. 11 or 18; fare covered. Apply, VIOLINISTE, Victoria Cottage, Fore-street, Topsham, near Exeter.

WANTED, good Violinist to play with Trio, object practice for engagement. 168, New Cross-road, S.E.

WANTED, experienced Violinist (gent), 4½ hours daily, to lead under pianiste, music provided, 5 in band. Apply, after 3 p.m., M. D., Queen's Hall, Peckham, S.E.

WANTED, Violinist, who would care to meet Pianist, to practise Orchestral Music; Ealing district. Write, Box 588, "The Era."

WANTED, for Newcastle-under-Lyne, Violinist and 'Cellist, £3 10s. joint; Violinist for Portsmouth, £5, cafés; HARVEY'S AGENCY, 34, Oxford-st., W. 1.

WANTED immediately, First and Second Violins, for leading touring opera co.; opera experience essential; also exp. Rep., for North London cinema. Box 586, "The Era."

WANTED, Cornet, for pictures and varieties; twice nightly. Lowest terms, G. A. DREW, 22, Lennox-street, Weymouth.

WANTED, for LEO CUD'S CO., Solo Cornet, 2nd Cornet, E flat Horn, Euphonium, E flat Bass Players, all to Double Trombone. Instruments provided. Comfortable berth and long tour to willing workers.

State full particulars,
LEO CUD,
43, Daneville-road, Camberwell, S.E.

WANTED, experienced Clarinet and Relief Pianist, at once. Apply, 1, Alexandra-rd., Finsbury Park, N.

KINNAIRD CINEMA, DUNDEE.

WANTED, competent Double Bass; commence Oct. 11. A.M.U. terms. Apply, H. EVERITT LOSEBY, Mus. Dir.

WANTED, as soon as possible, good Double Bass; A.M.U. References to HORACE TEAGUE, M.D., Opera House, Cheltenham.

WANTED, first-class Trombone; open Oct. 18; Variety; A.M.U. terms. Apply, age and refs., W. DAVIDSON, Palace, Halifax, Yorks.

WANTED, first-class 'Cello; pictures; best wages. MANAGER, Tredegar Hall, Newport, Mon.

PALACE THEATRE, BLACKBURN.

WANTED, 'Cello, to open Oct. 11, twice nightly var. A.M.U. terms. Apply, E. BARTLE, M.D.

WANTED, first-class 'Cellist, used to high-class cinema work; afternoons and evenings; terms £5 5s. Write or wire, BELL, La Scala, Dundee. E. Winstanley please write.

THE PALACE, BLACKPOOL.

WANTED, a good 'Cellist for the Picture Pavilion, to start 18th if possible; twice daily and once Sunday; A.M.U. terms. References, &c., to F. H. JEPSON, Musical Director.

WANTED, tip-top 'Cellist, cinema, Midlands; permanency, used to highest class music; no seat warmers. Refs. and salary to CONDUCTOR, 43, New-walk, Leicester.

ROYALTY CINEMA, COWES, I.W.

WANTED, reliable 'Cellist (lady or gent.) for Trio, nights only; permanent if competent. Apply, immediately, with lowest terms and refs., to MUSICAL DIRECTOR. Will 'Cellist from Leeds again apply?

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MUSICIANS WANTED.

WANTED, good, reliable 'Cellist, 5½ hours daily. Apply, M.D., Picturedrome, Burton-on-Trent. Lowest terms Open Oct. 11.

WANTED, good 'Cellist for Cinema, 6 evenings, 4 matinées. State terms, KING, Club-court, Dorking.

Whitehall Cinema, Dewsbury.

WANTED, Oct. 18, good, experienced 'Cello, with own repertoire of solos; 6.30 continuous, no matinées. References and terms to E. G. SUMMERFIELD, Empire, Dewsbury.

WANTED, Viola, from Oct. 11 to Jan. 2, symphony orchestra; experience essential. Apply, BAMBRIDGE ROBINSON, Municipal Orchestra, Margate.

WANTED, at once, good Pianist; a long engagement for a suitable player; A.M.U. terms. Address, WORSWICK, Royal Court T., Wigan.

WANTED, competent Pianist-Organist, at once, for picture theatre near London; 36 hours playing weekly, no Sundays.

State terms and qualifications to Box 571, "The Era."

WANTED, Orchestral Pianiste at once (lady) for cinema; S.E. district. Apply, "Elmwood," Atkins-road, Clapham Park. 'Phone, Streatham 950.

WANTED, first-class Lady Organist and Violinist, for café; start Saturday. Apply, GRAY, 12, Archer-street, Piccadilly, London, W. 1.

WANTED, good Pianiste and Piano Entertainer. Call to-day, BARNUM, 82, East-hill, Wandsworth.

WANTED, Pianist, 'Cellist, Violinist, Flautist, for Midlands; complete quartette entertained. SAMUEL LLOYD, 70, Blenheim-gardens, Cricklewood, N.W. 2.

WANTED, Orchestral Pianist, also 2nd Violin, evenings, 1 matinée; library preferred. CINEMA, Staines.

WANTED, Orchestral, Pianist; open immediately; continuous evenings and two matinées weekly. Reply, stating particulars and terms required, to
MANAGER,
Kinema Grand, Clacton-on-Sea.

WANTED, Orch. Pianist, Rep., and 'Cellist, for small cinema, N.W.; 6 days; audition Thursday, 11 a.m. WOOD GREEN PALLADIUM, High-road.

WANTED, Pianist and Violinist, for Hotel Trio, 6 days a week. Terms and references to A. ROSSI, "Venezia," Marine-crescent, Folkestone.

WANTED, Pianist, thoroughly competent, experienced Pianist; able to play to Pictures; good salary for first-class man. Write, stating experience, to V. S., 75-77, Shaftesbury-avenue, W. 1.

WANTED, at once, Harp, Bass and Flute. Apply, T. STEVENS, Musical Advisor, Palace Theatre, Grimsby.

WANTED, First-class Banjo,
Banjoline,
Saxophone,
Violin,
and Drums.
Real jazz players only need apply. Audition, Thur., 10.30, SCHRAGGE, Pianist, Room 8, 12, Archer-street, top floor.

WANTED, Military Band of 25 Performers and Conductor, for eight week-ends, during July and August, 1921 (seaside). Apply, KESSEL'S CONCERT DIRECTION, 41, Rathbone-place, W. 1.

PALACE, SOUTHAMPTON.

WANTED, smart Drummer (tymps., glock., &c.), with variety experience, to open Oct. 18; A.M.U.; comfortable; permanency to right man. Apply, MUS. DIR.

ROTHERHAM EMPIRE.

WANTED, smart Tymp'st and Drummer with effects, for first-class business. Comfortable, permanency. A.M.U. Terms and refs. to GRAFTON-TOTTEM.

WANTED, for first-class Twice-nightly Variety Hall in Yorkshire, Drummer. Applicants must be thoroughly competent (A.M.U.). Write, enclosing copies of references, &c., to Box 591, "The Era."

WANTED, first-class Drummer (tymanist) with full effects; permanency. State lowest terms, references, &c., to MR. CHAS. H. ALLEN, "Queen's" Hall, Newcastle-on-Tyne.

WANTED, first-class Drummer, all classes of music; start at once. Apply, GRAY, 12, Archer-street, Piccadilly, W. 1.

WANTED, Military Band of 25 Performers and Conductor, for Whitsuntide to October, 1921 (seaside). State terms. KESSEL'S CONCERT DIRECTION, 41, Rathbone-place, London, W. 1.

WANTED, Musicians of all instruments to write in, state whether London or provincial engagement desired, and salary required. CHANDOS, Orchestral Agency, 15, Brockley-road, W. 4.

WANTED, Musicians, to call daily, to fill immediate engagements in town and provinces.
K. VAN BIENE'S ORCHESTRAS,
6, Warwick-street, Regent-street, W. 1.

WANTED, Musicians, all lines; vacancies daily for London and Provinces. HARVEY'S AGENCY (Ex-Service Men), 34, Oxford-street, W. 1.

WANTED, Wind and Strings to join Orchestral Society at Streatham for cinema experience; small subscription. Apply, "Elmwood," Atkins-road, Clapham Park. 'Phone, Streatham 950.

WANTED, a Band of five, no Trombone, for Bexhill Skating Rink,
Buckhurst-road,
Bexhill-on-Sea.

WANTED, Military Band Instrumentalists, Waverley Market Carnival, commencing Dec. 13, 1920, to Jan. 8, 1921. Apply, M. D., 10, Waverley-market, Edinburgh.

WANTED, Bandsmen, all instruments; good terms. Apply, BAND PRESIDENT, 2nd London Regt., R.F., 9, Tufton-street, Westminster.

WANTED, Trios, Quartettes, and Separate Musicians, for London and provincial cinemas. State terms, letters only. KESSELS' CONCERT DIRECTION, 41, Rathbone-place, W. 1.

WANTED Known, A.M.U. members are requested not to accept engagements in Derby without consulting the SECRETARY, 2, North-parade.

MUSICIANS WANTED.

ROYAL AIR FORCE CENTRAL BAND
and
ROYAL AIR FORCE (CADET) COLLEGE BAND, CRANWELL.

WANTED, Musicians (all instruments) for present and impending vacancies, preferably double-handed men (wind and string instruments). Only experienced instrumentalists will be accepted.

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For the Central Band:—
To PILOT OFFICER J. AMERS,
Royal Air Force, Depot, Uxbridge.
For the Cadet College Band:—
To BANDMASTER A. E. HALFORD,
R.A.F. (Cadet) College, Cranwell,
Sleaford, Lincs.

WANTED Known.
The London School of Orchestral Playing invites Pianists, Organists, Violinists, and other Musicians to attend their Classes 2 or 3 times weekly for Practising Cinema Playing. Actual Playing in Cinema offered to Proficient Pupils. Relief Work and Suitable Fitting of Pictures Taught. Write for particulars, KINEMUSICA, 16, The Hawthorns, Regent's Park-rd., Finchley, N.

WANTED Known, Proprietors of Revues, Musical Comedies, &c., when requiring Musical Directors (Resident or Touring), please note that only members of the M. D. Section, A.M.U., are recognised by Orchestras in the Provinces composed of A.M.U. members. For particulars apply A. R. HOARE, D.C.M., London Secretary, M. D. Section, A.M.U., Avenue-chambers, Southampton-row, W.C.
Tele., Museum 4427.

WANTED Known,
THE NATIONAL ORCHESTRAL ASSOCIATION has been reconstituted and will in future be known as "THE NATIONAL ORCHESTRAL UNION OF PROFESSIONAL MUSICIANS" (registered as a Trade Union).

All Professional Musicians are eligible for membership. The entrance fee is £1 1s., and the subscription 1s. 8d. per month.

Membership of the London Institute is optional. An additional charge of £1 1s. entrance fee, and 6s. per annum subscription is made for such membership.

Full particulars on application to the General Secretary, FORT GREENWOOD, The N.O.U., 13-14, Archer-street, Shaftesbury-avenue, London, W. 1.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY, "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

MUSIC ON HIRE.

WANTED, Orchestras, Cinemas, Cafés, good music only, at lowest rate. CHAS. GEE, 31, Brewer-st., Maidstone.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-rd., Clapham Junction, S.W.

WANTED Known, CLAUDE FENNLEYLAND.
Conductor, Composer, Solo Violinist.
Booked solid until Christmas, 1920.

WANTED Known,
MAUD RISELEY, A.R.A.M.,
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ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
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WANTED Known. Can you find an Engagement in Restaurant or Cinema?
If not, we can advise you how to secure one suited to your qualifications.
Fee 5s., after interview and audition.
Write first for appointment to
HAROLD SPENCER (Principal) (in London),
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MUSICIANS WANTED.

WANTED Known, Violinists, 'Cellists, Pianists, &c. E. WOLFF (Leader-Violinist, late pupil of Prof. Wilhelmy), is resuming his Orchestral Class for Study of Standard Cinema Music (especially Tavan) on Oct. 6. Mr. Wolff's latest successful pupil is Miss N. Dean (who studied solely with him for 2½ years in all), and is now Leader in a West End Cinema. Address, 32, Oxford-gardens, Ladbroke-grove, W. 10.

WANTED, A.M.U. Musicians to note re short engagements, Edinburgh members, before accepting contracts, must apply at Branch Sec., 161, Warrender Park-road.

WANTED Known, Music Lending Library; attractive and enormous assortment of music for cinemas or café bands. TAYLOR, 14, Crewdson-road, Brixton.

MUSICIANS' WANTS.

WANTED Known, Ernest Denny, late Musical Director of the "Argyle," Birkenhead, wants a similar position in variety theatre or with revue. DENNEY, 6, Brisbane-avenue, New Brighton.

WANTED, by well-known Solo Violinist, Mus. Dir., Engagement in Hotel or Cinema; first-class only; at liberty in November; excellent library; 5 years Ritz and other first-class West End hotels; feature a speciality; can also supply brilliant 'cellist and pianist. Box 515, "The Era."

WANTED Engagement, Musical Director, violin, thoroughly experienced; excellent library. Also orchestral Pianiste, six years' experience. At liberty Oct. 11; London only. Apply, M. GIDDINGS, 26, Dulwich-rd., Herne Hill, S.E.

WANTED Known, TOM SHAW, Mus. Dir., at Liberty; splendid library; up-to-date. 140, Chatham-street, Liverpool. Mus. Dir., late Metropole, Bootle.

WANTED Known, Violinist, Mus. Dir. or Leader; first-class West End experience; extensive library; offers. Please state salary, &c., to Box 577, "The Era."

WANTED Known, first-class Musical Director, with small orchestra. Disengaged shortly; West End experience and references. Box 573, "The Era."

WANTED Known,
Conductor (known) open to accept engagements, Symphony, Ballet, Grand Opera, Choral Societies, &c. Particulars from

A. B. MILGROM CONCERT AGENCY,
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Near Queen's Hall.

'Phone: Mayfair 4123.

WANTED, Engagement by first-class Pianiste-Conductress, London and Provincial experience; highest testimonials; good library; present engagement 19 months; disengaged Oct. 18; South or Midlands preferred.
MME. NELLIE GIBBONS, Mus. Dir.,
Prince's Hall, Hull.

WANTED, Engt., by Pianiste-Conductress; exp. pic. Large library SILVESTER, Deusap, Massett's-rd., Horley, Surrey.

WANTED Known, MME. REGAN, A.R.A.M., wants Engagement as Pianist-Conductor; excellent library; experienced in all business; can provide small band; free October 11. 11, Nevern-place, S.W. 5.

WANTED, engagement, Violin Conductor; Variety; experienced. Wire or write, THOS. McCRIRIE, 43, Fielding-road, Bedford Park, London, W. 4.

WANTED (through disappointment), Engagement, by Solo Violinist-Conductor, large library; or good leadership not objected to. ROGERS, 63, Prince of Wales-road, Norwich.

WANTED, Known, ALFRED P. HARE, R.C.M., Naples, is open to engagements as Musical Conductor, either reed band or orchestra; first-class testimonials and diplomas; 35 years' experience in reed bands and theatrical work (operas, musical comedies, &c.); scoring for military band and orchestra a speciality. Tuition by correspondence or personally. Apply, A. P. HARE, 21, Jessel-house, Judd-street, W.C. 1. Telephone, North 991.

WANTED Known, Pianist-Conductor or Orchestral, disengaged; exp. in revue, cinema, &c.; anywhere; fares. 47, Anadell-rd., Peckham, S.E. 15.

WANTED, Engt., by young lady Violiniste as Repet.; exp. cinema. B. H., c/o G.P.O., Bedford-street, E. 1.

WANTED Known, MISS AMY RIGBY, Violiniste (Rep.), disengaged; willing to deputise. 11, Mornington-crescent, N.W. 1.

WANTED Known, exp. Violiniste (Rep.) or 'Celliste, &c.; disengaged; cinema (evenings only) or café, London or near. PEACH, 1, Allen-house, Kensington, W. 8.

WANTED Known, Violinist disengaged, Rep. or 2nd; London or suburbs. 8, Burnthwaite-road, S.W. 6.

WANTED, Engagement, Rep., deputise or perm., dances; no "Prov." VIOLINIST, 196, Canterbury-rd., Croydon.

WANTED, Engagement by young Rep., experienced in high-class music; good references. VIOLINIST, 21, Norbury-cres., Norbury, S.W. 16.

WANTED, Engt. by first-class Violinist (Repet.), well experienced in high-class cinema work; London. VIOLINIST, 106, Cadogan-terrace, Victoria Park, N.E.

WANTED, engagement in first-class cinema, by experienced Rep. Violiniste; capable of leading if required. Good offers and London only. Box 565, "The Era."

WANTED, by Violin, gent., Engt. as Repet. or Dance Work, or Deputising; London. Box 575, "The Era."

WANTED, immediately, Joint Engagement, Solo Leader-Violiniste and Pianist; experienced pictures, café, &c.; extensive library. State salary, hours, &c., first letter, "C.," 177, London-road, Derby.

WANTED, by Leader-Violinist; thoroughly experienced in picture work, Tavan arrangements; Engagement in cinema or hotel, in or near London. VIOLINIST, Homeless, Gloucester-road, Redhill, Surrey.

WANTED, Engt., by first-class Violinist-Leader; any business; library. VIOLINIST, 150, Lambeth-terrace, London, S.E.

WANTED Known, first-class Leader-Violinist, splendid soloist, vacant for Hotel, Café, or Cinema. Box 564, "The Era."

WANTED, Engt. Violiniste (leader); experienced; hotel, café, &c.; excellent repertoire; can supply trio. HETTY AUSTIN, 64, Frobisher-road, N. 8.

WANTED, engagement, Leader or Repetiteur. Also Viola. Open Oct. 11. NICHOLLS, 9, Levens-grove, Blackpool, A.M.U.

WANTED, by Leader-Violinist, Engagement or Deputising; London preferred; free Oct. 3. NETTA MACLENNAN, 26, Quex-rd., N.W. 6.

MUSICIANS' WANTS.

WANTED, by first-class Leader, present engagement 4 years; modern library; splendid work of fitting and playing pictures. VIOLINIST, 63, Hereford-rd., London, W. 2.

WANTED, Engagement as Leader or Repr.; just concluded season, Opera House, Scarboro'. CROFT, 1, Jordan-av., Kimberley, Hull.

WANTED, Engt., as First or Second Violin; good library; dis. Apply, L., c/o Avenue House, Heworth, York.

WANTED Known, exp. Violiniste (lady) desires Change; any business; London. Box 574, "The Era."

WANTED, Engagement, experienced Lady Violiniste, café, cinema; good sight reader. Offers and particulars, EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W. 12.

WANTED Known, Solo Violiniste wants engt., Hotel, Restaurant, Lunch and Tea Hours; London only. Box 580, "The Era."

WANTED, by Lady Violinist, experienced dance player. Engagements, odd or series. MILLWARD, 1, Warwick-road, Earl's Court, London, S.W. 5.

WANTED, engagement by lady Violiniste, Second or Rep. Box 568, "The Era."

WANTED, engagement in cinema by Violiniste, to gain experience; small salary accepted; London only. Box 566, "The Era."

WANTED Known, lady Violinist, disengaged; thoroughly experienced; any business. State terms. 74, Bridgford-road, Nottingham.

WANTED, by first-class Violinist; sound technique, with large experience; cinema pref.; open immed.; offers comm.; London only. SPIELER, 50, Wrotham-road, Camden-road, N.

WANTED, Evening Engagements at dances for Violinist; can also supply good Trio, violin, 'cello, and piano. HORACE STEMBRIDGE, Lombard House, George-yard, E.C.

WANTED, by well-known Violinist, brilliant soloist and leader, engagement, evenings only, in hotel, restaurant, or café; London only. Willing to deputise. Box 509, "The Era."

WANTED, re-engagement by Violinist; theatre pictures, dances, or deputising. Write, A. W. E., 17, Cambria-road, Camberwell, S.E. 5.

WANTED, Violinist, orchestral engagement as repetiteur or second violin. VIOLINIST, 33, Sheriff-road, N.W. 6.

WANTED, Engagement by experienced Violinist, Cinema, Variety, &c.; good refs. J. SCRIVEN, 19, Canterbury-street, Liverpool.

WANTED, engagements by first-class Dance Violinist (American); disengaged. Box 519, "The Era."

WANTED, Engt., brilliant Violinist, well experienced, cinema, evenings only; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED, Engt. by experienced Violinist (not leader); good cinema pref.; good refs; disengaged Oct. 11. Box 514, "The Era."

WANTED Known, Violinist, splendid Soloist and Conductor, with magnificent library; present playing in fine West End Cinema; fitting pictures speciality; is vacant for good engagement. Box 563, "The Era."

WANTED, by thoroughly experienced Violinist (having removed to Rayleigh, Essex), Engagement near; Southend preferred. Address, MISS JESSIE RADFORD, Sandpit Cottage, High-road, Rayleigh.

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WANTED, Engt., as 2nd (French Horn); thor. exp. in theatre or variety; high or low pitch; A.M.U. Good refs., can open at once. T. D. ROBERTS, 34, Regent-road, Morecambe.

WANTED, Engt. by (lady) Cornet, exp, any bus. MISS A. JOHNSON, 64, Dolcliffe-rd., Mexbro', Yorks.

WANTED, Engagement by reliable Solo Cornet,
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Late Bandmaster, Franco-British and Sylvester's Big Circus. At liberty Oct. 11. W. CYRUS, 12, Doris-street, Kennington-road, London, S.E. 11.

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MUSICIANS' WANTS.

WANTED, Engt. by Double Bass, will take reduced salary to gain cinema experience. BASSO, c/o 358, Caledonian-road, Barnsbury, N. 1.

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WANTED Known, 'Cellist, disengaged. Apply, G. B., 196, Wightman-road, Harringay, N.

WANTED Known. 'Cellist seeks Engt., any business; just finished 6 months engt. Palace Pier Orchestra. S., 53, Kenilworth-rd., St. Leonards-on-Sea, Sussex.

WANTED Known, 'Cellist; experienced; desirous of joining small orchestra, with engagements in London; preferably dance work. Write, B. F. B., 67, Blackboy-lane, N. 15.

WANTED, Engagement by 'Cellist, London or Suburbs, S.E. or S.W. preferred; Cinema or Café; terms moderate. Address, 'CELLIST, 5, The Mansions, Ullswater-rd., West Norwood, S.E. 27.

WANTED Known, 'Cellist (thoroughly experienced), at liberty for 2 or 3 evenings a week, Deputising, &c.; London district. "'CELLO," 170, Drakefell-road, Brockley, S.E. 4.

WANTED by well-known, experienced 'Cellist, engagement in London, any good business; (male). Address, 'CELLO, 6, Caxton-rd., Shepherds Bush, W.

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WANTED, by 'Cellist (20 years' professional exp. in Theatres, Symphony Orchestras, Cafés, &c.), Engagement, London or S.E. Coast preferred; can bring brilliant young solo and orch. Violinist if required; good offers only; members of A.M.U. Apply, 'CELLIST, Box 582, "The Era."

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WANTED, Engt. by Flute and Piccolo; any business; any distance; reliable. FLAUTIST, 5, Station-parade, Balham, S.W. 12.

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WANTED Known, at liberty, Lady Pianist, orchestral and solo; accom.; experienced musician; lead, fit pictures; library; excellent testimonials. Wire or write, PIANIST, 132, St. Mary's-road, Cowes.

WANTED, engagement by experienced lady Pianiste; sight reader; brilliant soloist; extemporiser. MAVERNE, 10, Camberwell-green, S.E. 5. 'Phone, Hop-5243.

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WANTED, Engt., by Lady Pianiste (Pictures); excellent repertoire (solos or orchestral); last engt. 2 years. Write, PIANISTE, 146, Corporation-st., Nuneaton.

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WANTED, by Orch. Pianiste and Violinist, Permanency; lib. shortly; several years present engt. (South). Write for one or both to MISS HOPE, 156, Thorold-road, Ilford, Essex.

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WANTED Known, Pianist, disengaged, solo or relief; good improviser; 5 years' experience. Apply, "PIANIST," 117, Mitre-st., Waterloo-road, S.E. 1.

WANTED, engagement as Orch. Pianist or Pipe Organist; well experienced. Write, ARTHUR, 158, Chatham-avenue, New North-road, N. 1.

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MUSICIANS' WANTS.

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CONDITIONS IN THE FAR EAST.

The following is extracted from letters written by members of Mr. Barry Lupino's company, who have been in communication with the Actors' Federation of America. It will be of interest to actors and artists generally who contemplate going to the East. Performers are advised to be sure of the credentials of the men who engage them, and how many dollars in the £ they are to be paid. In Shanghai seven American dollars are counted to the £. This dollar is worth 4s. 6d. In Manilla money is different; one can get at least 12 pesos to the £. A peso is worth half a dollar. The Hong Kong dollar is about the same as the Shanghai dollar—that is 4s. 6d. or thereabouts. The Japanese "yem" goes about two yems to the dollar; the Shanghai dollar is the standard dollar, worth about 2s., and a fair rate would be 14 Singapore dollars to the £. This looks like getting 28s. to the £, and it is if you can save it and send it to Australia. On the other hand, the spending value of 14 Singapore dollars in Singapore is only £1. In India one should ask for the same rate as obtains at Singapore—that is, 14 rupees to the £1.

It is alleged that a certain touring manager took a crowd of girls to India, and paid them at the rate of 10 rupees to the £, at a salary of £10 per week. Many a girl would be delighted with £10 per week, but when she gets to India and receives 100 rupees for the week, and she finds that her board comes to 70 rupees, and she has to meet other expenses incurred by railway journeys and broken time—well, you may guess the answer.

Another manager took four girls to Manilla, and skipped after a fortnight or so. Some of these girls are still stranded in the East.

With regard to India, Burmah, Ceylon, &c., the new controllers of theatrical enterprises here are known as Madan, Ltd. This firm has purchased nearly every theatre and cinema house throughout the whole of these countries. The season starts at the end of the monsoons—that is, at the close of October—and terminates in March. During the rest of the year the only performances are at hill stations, which are controlled by the military, and very few of these stations are capable of accommodating a company of more than ten. Hotel accommodation is always at a premium. A popular tour, outside these hill stations, starts from Colombo, thence by train to Madras, thence to Calcutta, Jubblepore, Bombay, Karachi (where Sydney James was buried), Lahore, Delhi, Lucknow, and so back to Calcutta.

From Calcutta the tour continues thus: Rangoon, thence to the Straits Settlements, Java, the Far East, China, Japan, the Philippine Islands.

The theatre at Colombo is a public hall. There are two hotels—the G.O.H. and the Galleface, the former giving a reduction for theatrical companies who are playing under a recognised management, such as Bandmann, but no rebates are made for small or unknown companies, and from these money is required in advance.

The Ceylon rupee is of the same value as the Indian rupee.

Calcutta is the biggest city in the Indian Empire, but it cannot support a company for more than four weeks, and there are changes of programme weekly. There are only three hotels worthy of note, and only two which entertain artists, namely, the Grand and the Continental, and at 9 rupees per day.

The Calcutta and Bombay theatres give a matinée on Sunday, starting at 5.30 p.m., and generally finishing at about 8 p.m. The prices of admission are 1, 2, and 3 rupees. At the ordinary performances the curtain rises at 9.30 p.m., and soldiers in uniform are admitted at half-price. Food and clothing are very expensive. The only fair contract is Bandmann's, which reads, so many rupees per week, hotels found, and conveyance to and from the theatre for rehearsals and performances, if the theatre is within one half-mile from the hotel. Artists must pay for laundry, and also for private servant, who is essential. Living costs about £10 per week.

ECLIPSE MUSIC CO.

The Eclipse Music Co.'s successful Fun concert party, after a satisfactory season at Ilfracombe, appeared with great success at the Pier Hill Palladium, Southend. The week was a particularly happy one, and concluded with a "Flies" carnival on Saturday evening, when every member of the audience guilty of not singing the refrain was pelted with confetti by the artists. Needless to remark, these non-singers were very few. The party has been re-booked for next season, and is now available for town engagements, with the identical cast, including Alfred Wright, under whose able direction the show was produced.

Those Four.

This act, which was originally known as "Those Four Kids," was the head-liner at the London Shoreditch last week, where it did exceedingly well. A quartette of attractive young ladies, who wear very charming and effective dresses, their singing numbers are well chosen and nicely rendered, and their dancing is excellent. The comedy member of the team is a capital comedienne, who gives a well-played cornet-solo. The pianiste, too, is also to be heartily commended for her share of the success of the entertainment, which is altogether a very pleasing one.

PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—Two old Birmingham favourites, Miss Julia Neilson and Mr. Fred Terry, appear with their London company in that still welcome drama, "Sweet Nell of Old Drury." Mr. Hugh F. S. Casson, Mr. Edmund Grogan, and Mr. Alfred Kendrick represent the Lords Jeffrys and Rochester, and Sir Roger Fairfax, Mr. James Carter-Edwards is Capt. Graham Clavering, while Miss Madge Bescolme and Miss Elsie Shelton played Lady Castlemaine and the Duchess of Portsmouth. Other characters were undertaken by Mr. Frank Royde, Mr. Frank Cariello, Mr. W. H. Gabois, Mr. Harry B. Green, Mr. Barry O'Neill, Mr. Brougatie Ferrie, M. Geo. Dudley, Mr. Tom Roydan, Miss Susan Richards, Miss Nellie Griffiths, and Miss Fielden Kaye.

ALEXANDRA.—P., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The repertory company of Mr. Will H. Glaze appears in "His Mother's Rosary" (Eva Elwes), and the rôle of Tom Shepherd is played by him more than adequately. Miss Betty Seymour acts with much acceptance as Huldah Craver, and also in the cast are Messrs. Charles E. Johnson, Wm. Melvyn, Charles Rose, Richard Wilson, Geo. Gormley, and the Misses Ada Oakley and Dorothy Mellor.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Mrs. Kimberley's drama, "Her Bridal Night," which is presented by Mr. F. G. Kimberley's company, is certainly topical, and gripped the audience. Mr. James F. Heany, as Phil Ashton, is a forcible strike leader, and Miss Betty Emery, as Nellie, subsequently his wife, is convincing. Mr. Paul Beckett and Mr. Edgar Morgan are the Factory Master and his Friend; Mr. Ernest Edwards and Miss Gertrude Mitchell play the parts of Nellie's Parents; Miss Kitty Dillon plays Nellie's Sister; and Mr. Ernest Edwards, as Jack Smith, with Miss Enid Edoni, as the Servant, complete the cast.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Dorothy Ward proves as entertaining as ever, and Shaun Glenville, who heads the bill with her, makes comedy with the slightest material. George Wilbey, the impressionist, contrives to maintain keen interest; and then there are three pairs, the Sisters Reeve, Artwood Bros., the eccentric dancers, and Stagpoole and Spier, as well as Marco de Pietro, in a musical turn.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—George Mozart, who makes humour out of anything, is here, and so are King and Benson with their "Broadway Messenger" act, a very lively one, too; Percy Honri, in his musical and comedy scena; Jack Merritt the De Wynne Bros., the Anserol Troupe, and the Brooklyn Comedy Four contribute to an attractive programme.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. Percy Whitton; Mus. D., Mr. W. Griffin.—Ber Maddison heads the bill, and ingratiates himself by his comedy burlesque performance. A varied and capital programme is supplied by Juliet and Piero, Andrews and Clarke, Phil Kauffman, Russell and Durbin, the Melody Trio, and the Yamayama Troupe.

BORDESLEY ELITE.—P., Messrs. Cooke Copeland, and Rogers; R. M., Mr. F. Simpson; Mus. D., Mr. A. Bradshaw.—The chief attraction is A. D. Robins, the cycle tamer, and company. In addition there are the Miller Sutcliffes, the Bi-Timers, Eddie Walker, and Pearl Mitchell and Sister. The Sutcliffes' Highland Pastime Show is capital.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street.

GLASGOW.

THEATRE ROYAL. — M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—"Paddy, the Next Best Thing," has proved one of the most enjoyable comedies seen here for some time, and Mr. Robert Courtneidge's company is drawing crowded houses. Miss Mary O'Farrell gives a charming study of the rebellious Paddy; and Mr. Clayton Greene is good as her masterful lover. Mr Frank Adair as the old General, and Mr. Percy Marshall as the Doctor, give clever performances.

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—Following on the successful season of Scotch plays here, we are now getting an Irish season. Mr. Chalmers Mackey and his able company opened on Monday in "The Wearin' o' the Green." Mr. Mackay again gives his clever impersonation of Barney O'Hea, and as his sweetheart, Miss Nana Davey acts vivaciously, and enlivens the play with several songs and dances.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker.—Mr. Leon Vint's company is here in "Three Weeks." The part of Sonia is strongly played by Miss Gladys Purnell, and she is well supported.

KING'S.—M. D. Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—The operetta, "The Lilac Domino," is being presented here to packed houses. The cast includes Miss Eva Lynn, Miss Cecily Guiver, Miss Kathleen D'Arcy, Mr. Carlton Brough, and Mr. Herbert Darnley.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—The Southern Syncopated Singers are a strong attraction with pleasing songs; Louis Douglas and Sonny Jones, eccentric dancers; Sisters Sprightly, with tuneful songs; Horace Jones and Partner, in seaside scenes; Harry Ford, comedian; Daly and Healy, cross-talk comedians; and Gwyn Thomas, vocalist, all contribute clever and entertaining items.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. A. G. A. Clarke; A. M., Mr. Jas. C. Brown; M. D., Mr. Henry Farmer. — Albert de Courville's successful revue, "Joy Bells," is paying a welcome visit here. The cast includes such well-known artists as Misses Gladys Horridge, Marcelle Wilson, Isobel Scott, &c.; Messrs. Stan Raskin, Frank Major, Criff Goldin, &c. The chorus deserve a special word of praise.

ALHAMBRA, LTD.—M. D., Mr. Alfred Butt; R. M., Mr. F. Crossley Taylor; Mus. D., Mr. Howard Croft.—Arthur Prince, ventriloquist, occupies pride of place here, and once again scores heavily in a scena, "The Last Survivor of the Ship's Mule Party." Marie Dainton is another prime favourite. Mona Vivian's delightful contribution proves that she is as popular in the halls as in revue; while "Red Riding Hood" is presented by Cooper and Lait in a manner that leaves little to be desired. Dick Henderson, the singing comedian from Yorkshire; Mareski, the talented violinist; Merle's Cockatoos; and the Three Van Dammes, comedy acrobats, add variety to an excellent all-round programme.

OLYMPIA. — M., Mr. David Bowie.—A capital variety company is billed here, headed by Florrie Gallimore, the popular comedienne, and Edward Aller presents the Royal Merry Four in harmonising songs and dances. The remaining members completing the programme include the Littlefields, in a comedy wire act; El. Ray, ventriloquist; George Ray, Scotch comedian; the Gold Flakes, in an up-to-date dancing act; Pat Clarke, dancing juggler; and Rena Gribben and Cissie Benson, in vaudeville act.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. R. Fulton Steele.—A capital variety company is here, headed by Tate, who causes roars of laughter with the absurdity, "Selling a Car." The popular violinist, McKenzie Murdoch, is also well received; whilst the veteran, Tom Costello, revives his old chorus song successes with gratifying results. Good turns are also supplied by Claude Andersen, singing conductor; Jean Fargo, soprano; and Aristide, a clever boy juggler. The funny sketch, "Perdie's Ma-in-Law," presented by H. Flockton Foster and company, is also worthy of mention.

Boots, The Chemists, 161-165, Sauchiehall-street.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julien H. Wilson. Twelve months ago the railway strike prevented Mr. Martin Harvey and his company from paying his usual autumn visit to Liverpool, consequently two years have elapsed since he was last here. The interest shown in his present visit is enormous, and when the curtain rose on Monday evening, practically, the theatre was booked for the whole of the week. The distinguished actor, who was accompanied by Miss N. De Silva, had a very cordial welcome extended to him when he opened the stay with "The Only Way." Other plays of the week are "The Breed of the Treasams," and "Hamlet."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Crawley.—"A Wild Widow" is here for the first time, and on Monday evening a large audience appeared to thoroughly enjoy the interesting play. Mr. Jameson Thomas very ably impersonated Dick Smith, and Miss Nina Lyn handled the part of the Wild Widow with much discretion. Good supporters were: Messrs. Norman Tracey (Lord Barrell), Robert Purser (Bertie Brooklyn), Henry Wright (Tommy Tickler); Miss Florrie Kelsey (a maid), and Miss Mabel Evelyn (Maggie). The work was well staged.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co. Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—The success of "The Walls of Jericho" continues so good that no date has yet been announced for the production of a promised new play by a local author.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Here we are having Harry Day's capital "Jingles" revue, which is proving very enjoyable. Foremost in the cast are Joseph Alexandre, head of the fun-makers, and Kitty Emson, a comedienne who earns much favour; while among the principal supporters are Robert Maclachlan, Fred Hastings, Felice Delia, Green and Ellis, George Spry, Roy Quentin, and Florence Williams.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. James R. Buchanan; Mus. D., Mr. Albert Moore.—The greater part of the bill is occupied by a revue, "The Mixture," which is of a very diverting character. Prominent in it are Renee Reel, Jack Barker, Eddie Jay, Dolly Weyman, Richard Wheeler, Gladys Rennards, and Archie Glen, a capital comedian. In the variety section are the Femina Quartette, with their brilliant musical turn; Claude Gardner, burlesque character comedian; Frazer and Mac; Jean and Jacques, in "By the Sea"; and the Havanna Troupe of Comedy Tumblers.

HIPPODROME.—M. D., Mr. Chas. Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—The two big attractions here are Grock and Partner, as delightful as ever, and the Great Raymond, who, along with his clever illusions, presents the very funny sketch, "A Trip to Spookville." Jack Shires, the popular Yorkshire comedian, brings new and much appreciated songs; Armstrong and Howarth have some capital comedy; Ivor Vinior, a small, dapper comedian, pleases greatly; and Langley Bros. are a couple of smart comedy acrobats.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. George Dibbert.—Heading the programme are Donaldson, Weedon and company, with a neat comedy act, "The Hunter's Dream"; Pharos, assisted by Miss Turil, presents a clever magical act; and Ernest Krake and company are as amusing as ever with their sketch "The Electric Tram Conductor." Other artists billed are the Swansons, burlesque comedians; Musicus instrumentalist; The Grays, in song and tableau; and Flo Dixie, male impersonator.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—Fred Karno's "Mumming Birds" occupies principal place, and is proving as enjoyable as formerly. Cyril Cooke makes an exceedingly funny Drunken Swell, and Jimmy Russell is a saucy Boy. An artistic musical turn comes from the Boon Boys and Doris—three gents, a lady, a piano, and a violin—some clever acrobatic and equilibristic work is done by the Three Walkers; Maple and Burnell, with a piano, have a neat trifle; and others in the list are Fred Lloyd, comedian; the Hessays, with excellent music, song, and dance entertainment; Joyce Lyn, comedienne; and Fred Fitzroy, gymnast.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—The favourite Irish comedian, Fred Curran, tops the bill, and has a big reception. Power and Bandon are very amusing with their sketch, "Mending a Door"; Susie Marney, the popular chorus comedienne, has some new and taking numbers; and others who appear include James Hunter, raconteur; Three Scotch Ronalds, including Sylvia Watt, comedienne; The Huntings with a juggling act; and Ray Varle, vocalist.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45 to 47, Lord-street.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—Sir Alfred Butt presents here the successful musical comedy, "Who's Hooper?" which is attracting full houses. A very bright performance is given by an excellent cast, chief among whom are Miss Bibi Delabere as Nancy Rudd, Miss Evelyn Drewe as Mrs. Brown, Mr. Jimmy Godden as Valentine Hooper, Mr. Bert E. Evremonde as Mortimer Rudd, and Mr. Ewart Locke as James.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—Como Hamilton's play, "Scandal," presented by Mr. Arthur Bourchier, by arrangement with Messrs. Grossmith and Laurillard, is once more engrossing local audiences. A strong cast includes Miss Ida Stratham as Beadrix, and Mr. William Howe as Franklin.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick. — Mike S. Whalen, the comedy raconteur, tops a good bill here, with entertaining turns by Frank and Vesta, accomplished dancers; the Five Petleys, flying acrobats; Pasquali Brothers, Will Collinson and Co., Billy O'Connor, Daisy Grift, and Arthur Gilroy.

GRAND JUNCTION. — P., Messrs. Broadhead and Son; R. M., Mr. Henry Hearne; A. M., Mr. T. Newall; M. C., Mr. R. C. Clark.—A burlesque on army life, entitled "Demobbed," is affording much amusement here twice nightly. It is presented by Thos. E. Convery, and a well-chosen cast includes Jack Cranston, Billy Glenn, John Armstrong, and Joe Hudson, with specialities by Betty and Billy Clark, and Mme. Tyrer's Six Drummer Girls.

METROPOLE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—J. Edward Bleriot's company in "Buzz Along" are repeating here the successes already gained on the local circuit with this breezy and attractive show.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Joseph Hartley.—The Raynor Repertory Co., for their second week, are playing here "The Morals of Marcus," "Find the Woman," and "Moths," each play featuring Miss Ennis Lawson.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Walter McLaren; Mus. D., Mr. T. Wrathmall.—Here, with success, Mr. Harry Day presents a brilliant revue, "Patches." A strong company includes clever Kitty Colyer, George Hughes, Jimmie Leslie, Harry Gould, the Royal Breconia Singers, John Latham, Katie Marsh, May Marshall, Dorothy Rosevere, Cissie Vedelle, Bob Anderson, Peter Delaharty, the Empire Girls, and a superb chorus. Some very smart dances are arranged by Mr. Laddie Cliff, and the orchestra is under the direction of Mr. R. J. D. Collis.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—A big attraction here is "The Circus Queen," a new style entertainment in seven scenes, including an actual horse race and a complete circus. A powerful cast of 60 artists includes Mona Magnet, Dan Rayner, Joan Castle, Lawrence Emery, Winnie Chapman, Lionel Baldwin, and the High-Kicking Raymond Girls; whilst the circus specialities are done by La Royal's Shetlands, Les Corrados, Claude Ohmy, The Loupen Loreana's Trick Ponies, and Dan Gregory. Some clever flying effects are introduced by G. and J. Kirby. The show is presented by Messrs. W. G. Gould and E. Wattie Phillips, and produced by Mr Joe Peterman.

HULME HIPPODROME.—P., Messrs W. H. Broadhead & Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Edward Jones.—An excellent all-round programme here includes Will Ambo's famous vaudeville company, The Superbs, Fred Brezin; Maple and May; Sara Williams; Lowdini; The Caron Troupe of Lady Gymnasts; Jack Byrne; and De Vola and Rex, in daring acrobatic feats.

Boots, The Chemists, 15, 17, and 19, St Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

"MY SWEETHEART" REVIVED.

Revival of the Musical Play (Revised by Robert Ganthony), at the Surrey Theatre, on Monday, Oct. 4.

Tony Forster .... Mr. Walter Williams
Joe Shotwell .... Mr. J. H. Hawtrey
Harold Bartlett .... Mr. Jack Delacey
Dudley Harcourt .. Mr. Mervyn Rolando
Dr. Oliver .... Mr. Robert Ganthony
Farmer Mendip .. M. Alec W. Thomas
Mrs. Mendip ..... Miss Violet Vivian
Mrs. Fleeter ..... Miss Maud Powell
Peek-a-Boo ..... Miss Irene Wisher
Margaret .... Miss Marie B. Studley
Clara ..... Miss Mabs Terry
Janet ..... Miss Rhoda Pall
Tina ..... Miss Madeline Spicer

Old memories and happy recollections were recalled at the Surrey Theatre on Monday night, when that famous musical play, "My Sweetheart," was successfully revived by Mr. Claude Bellamy, under the direction of Mr. Marmaduke Miller. It is nearly 35 years since this charming play was first seen in London, and yet on Monday the delightful love story of Tina was as fresh and as sweet as when it was first told. To Mr. Robert Ganthony has fallen the task—a veritable labour of love—of revising "My Sweetheart," and he has done his work admirably. One is grateful to him that while he has brought it up so as to be in conformity with modern times, yet he has dealt with the script gently, and many of the old numbers remain.

The story shows how Tony Forster, an artist, is in love with Tina, but allows himself to be captivated by Mrs. Fleeter, who with her unscrupulous brother, Harold Bartlett, is determined to capture him for the sake of an English peerage and estate which he is heir to. Fortunately this pretty plot is spoiled by the unexpected appearance of Mrs. Fleeter's first husband, Joe Shotwell, whom she had left when he was down and out. Undaunted by this, Bartlett, taking advantage of Tony's approaching blindness, tries to swindle him out of a large sum of money by the aid of forged mining shares, but he is, in his turn, frustrated by the acuteness of Dr. Oliver, a friend of Tina's. Everything comes right at the end, wedding bells for Tony and Tina, a prison cell for Bartlett, while Mrs. Fleeter retires to the more or less loving arms of her husband.

Mr. Walter Williams plays Tony Forster, and his very fine modulated voice is heard to advantage in several pleasing numbers, notably in the "Peek-a-Boo" song in the final act. A great success was Miss Madeline Spicer, and her rendering of "The Cuckoo is Calling," drew the greatest ovation of the night, thoroughly well deserved. Great fun was caused by Mr. Mervyn Rolando as the simpleton, Dudley Harcourt, who had more money than sense. Very vindictive in manner was Miss Maud Powell as the adventuress, Mrs. Fleeter. Not only is she an excellent actress, but her love song shows she has an admirable singing voice. Miss Violet Vivian, who one remembers in "The Rotters," has a part which fits her like a glove. Mr. Jack Delacey is sufficiently unscrupulous as Harold Bartlett, and Mr. J. H. Hawtrey is interesting as Joe Shotwell. Mr. Robert Ganthony, a fine character actor, scores with his delightful polished work as Dr. Oliver.

Everybody concerned is to be heartily congratulated upon the overwhelming success of the revival of "My Sweetheart." There was evidence of careful rehearsal, and the play was capitally mounted and produced, whilst the large audience showed their appreciation by their loud applause at the final curtain.

LONDON SUBURBAN THEATRES.

KING'S, HAMMERSMITH.

Miss Gertrude Elliott is at the King's Theatre, Hammersmith, this week, in that most delightful of comedies, "Come Out of the Kitchen," and, supported by a company of all-round merit, scores a more than conventionally big success. The delicate, dainty humour of the play, the irresistibly appealing situations, the touches of pathos here and there were vividly interpreted by Miss Gertrude Elliott, whose naturalness in her delineation of the pseudo Jane Ellen, the Irish cook, constituted one of her abiding triumphs. Mr. Scott Sunderland was wonderfully good as Burton Crane, enacting the part with vigour and humour. Lord Lyveden was excellently cast as Solon Sucker, the amorous old lawyer, and Miss Winifred McCarthy's ingenuous Cora Faulkner was well received. Mr. Allak Chumley was splendid as Smithfield, the butler, whilst Mr. Clifford Mollison created a lot of merriment as the irresponsible Brindlejury. Miss Maud Buchanan, as the impulsive Araminta, acted with much forcefulness, while Miss Elinor Foster was first-class as Mrs. Faulkner. Mr. Rudolph Elwes drew a picturesquely exaggerated figure of Leggats, the poet, and Mr. Eric Maturin was responsible for much fine work as Randolph Weekes. Miss Louie Walton was a lovable old nurse.

ELEPHANT AND CASTLE.

Mrs. F. G. Kimberley's plays are always welcome at this house, and although "Tatters" is paying a return visit, the reception was of the heartiest on Monday at each performance. A capital company do justice to the authoress-manageress's work. Mr. Robert Faulkner was the good man of the story, and as Captain Julian Abbott put in sterling work. Mr. Frank H. Fortescue was a most realistic Demon King, and Mr. Louis Nanton did well as the clown. Little Eva Davidson delightfully realised the ambition of the child Tatters, "who only lives to be Cinderella." Mr. William Evett was particularly well cast as George Morris. The ladies were all exceptionally good. Miss Jennie Hayden was bright and amusing as Mary Grey; while as poor drunken Molly (the Evil Spirit) Miss Lallah Price deserves a special word of praise. Miss Cissie St. Elmo (the Fairy Mother) and Miss Marian Ryder (the Fairy Prince) admirably interpreted their respective rôles. Madame Walker's Little Treasures in their clever specialities, comprising the comedy school scene, gave evident pleasure to the audience. But the chef d'œuvre was the Children's Fairy Scene in Cinderella's Ball-room, which was received with rapturous applause. Mr. Frank Liston jointly produces the play with Mrs. Kimberley.

THE KENNINGTON.

Mr. Robert Courtneidge's company in "The Man from Toronto" fills the bill at the Kennington this week. This delightful piece, happily described as "a comedy of love and laughter," is likely to retain its popularity whilst interpreted in such an admirable fashion by all concerned. Mr. Jack Fortescue makes a fine, manly figure as the hero, and is cleverly supported by Miss Gwynedd Vernon as Mrs. Calthorp, the clever acting of this couple being greatly appreciated by the large audience. Mr. Rex. O'Malley got plenty of humour out of the character of Bobby Gilmour, Miss Pearl Vivian made a delightful Ada Wimbush, the sedate Ruth Wimbush was successfully portrayed by Mabel Youngs, and Mr. Edgar B. Payne was well cast as Mr. Priestly. Miss Marie Hartley as Martha, Miss Emma Stockley and Miss Nancy Doe as Mrs. Hubbard and Minnie Hubbard respectively, all helped to the success of the performance.

WINDSOR NEW THEATRE ROYAL.

Mr. Robert Brasher's company are appearing here this week with success in "The Freedom of the Seas." Mr. Robert Brasher gives an excellent performance of the difficult part of George Smith. As Daniel Harcourt Mr. C. B. Keston presents an interesting study. Mr. Stephen Jack sustains with much effect the character of the villainous Nils Bergstrom; and Adonlram Wallace is handled in masterly style by Mr. Charlton Hutchinson. Miss Oliva Glynn does exceedingly well with a capital impersonation of Phyllis Harcourt, and Miss Vera McCullum cleverly depicts the part of Jenny Weatherbee. The remainder of a well-chosen company all work hard. "The Freedom of the Seas" is preceded each evening by a one-act play, entitled "The Duchess's Diamonds," in which Mr. Robert Brasher, Mr. Stephen Jack, and Miss Vera McCullum appear.

"THE HOME OF THE FAIRIES."

Musical Play of Fairyland, by Mrs. Kimberley, Produced at the Empire, Edmonton, on Monday, Oct. 4.

Jack Lawrence ..... Paul Neville
Manville Morton ..... Tom Beasley
Paniums ..... Louis Gaye
Dogiums ..... Bertie Poncheroy
Sprightly ..... Little Gladys Payne
Swinkey ..... Little Minnie Shanks
Alice Shaw ..... Edith Gregory
Mary Lawrence ..... Winifred Rutland
Little Princess .. Little Mollie Lambert
Fairy Queen ..... Romie Pendrous

Mrs. Kimberley's and Mr. Frank Liston's latest production, which was recorded an enthusiastic reception at the Edmonton Empire, strikes quite a new note. It is a play in which the actualities of life and the romanticism of the Fairyland beloved of Hans Andersen are pleasantly interwoven. The authoress has shown herself gifted with a fanciful imagination and a pretty wit, and there is, moreover, a strain of homely sentiment permeating the whole which should make it acceptable to both young and old. In brief, it is the story of a beautiful dream which came true. At the outset Mary Lawrence, a woman whom the evil tongues of slander has falsely accused, is found leading a solitary life with her tiny daughter, christened Princess, as her only solace. She tells her daughter of the lying tongues which have separated her from her husband, and they fall asleep. In the subsequent dream, Princess, accompanied by her faithful dog, wanders into the realms of Fairyland, and, despite the machinations of the villain, succeeds in righting the wrong. Once more the scene is transplanted to the homely fireside, and, lo and behold, the dream comes true, and the curtain falls on a house reunited.

Needless to say, the piece offers unique opportunities for scenic display, opportunities which the producers have turned to good advantage. The vision of Fairyland is a dream of delight—all crystal and gold, with a fountain gently splashing in ripples which catch each ray of light. In short, a beautiful show beautifully produced.

On the whole, it was the kiddies' evening both before and behind the curtain. Little Mollie Lambert, as Little Princess, acted to perfection, and when necessary proved herself the possessor of a pretty little voice—witness her rendering of "City of Laughter and Tears." Little Minnie Shanks acted, danced, and sang brightly as Swinkey, whilst Little Gladys Payne not only showed these accomplishments, but also betrayed considerable ability as an impersonator. Little Miss Taylor was an excellent première danseuse, whilst a tiny tot called Baby Queenie provided a capital solo dance. To Mrs. Walker must be ascribed the credit of training these young ladies to such a pitch of perfection. The elders did all that had to do with ease and distinction. Mr. Paul Neville made a manly figure as Jack Lawrence, and Miss Winifred Rutland was duly sympathetic as his sorely tried wife. Miss Romie Pendrous was a dignified and stately Fairy Queen, whilst Mr. Tom Beasley and Miss Edith Gregory did very well as the fell conspirators. Nor must we forget Mr. Louis Gaye, whose quips and quiddities added so much to the gaiety of the evening, and Master Bertie Poncheroy, whose faithful doggie was a continual delight. Mr. Hector Bast conducted the original music, composed by Mr. T. Parsons.

MATINEES OF "HENRY V."

A packed and absorbed audience attended the first of a series of twelve matinées of Shakespeare's "King Henry the Fifth," to be given by the New Shakespeare Company (under the direction of Mr. W. Bridges-Adam) at the Strand Theatre. The company, which has been organised by a joint committee of the Shakespeare Memorial National Theatre and the governors of the Shakespeare Memorial Theatre, Stratford-on-Avon, where performances have already been given, deserves much praise for the high level of excellence attained in the production. The play has been divided into nineteen scenes, and there is but one interval. The effect is excellent; the one cause for regret is that there is even the one interval.

Mr. Murray Carrington looks a splendid figure as Henry V., and plays with strength and reticence. He is more reasonable than impetuous, more dignified than fiery. In the soliloquy on the eve of the battle of Agincourt Mr. Carrington sank his voice until the words were inaudible, but the great "Once more into the breach" speech was given with great vigour and feeling. Mr. George Cooke makes an admirable Duke of Exeter, and Mr. Baliol Holloway puts a lot of colour into the part of the fruity old Pistol. An xcellent performance is the Fluellen of Mr. Stanley Lathbury, and the Constable of France is most capitally played by Mr. Harvey Adams. As the Dauphin Mr. James Dale gets the right effect of hot-headed, intolerant youth, and Mr. Chris Walker and Mr. John Maclean are both good as these two "arrant counterfeit rascals," Bardolph and Nym. The part of the Boy is particularly well played by Miss Gwen Richardson, and Miss Phyllis Relph is attractively coquettish as Catherine. Miss Ethel Warwick as the Chorus and Mrs. A. B. Tapping as Mistress Pistol give satisfactory if not notable performances.

BIRTHS, MARRIAGES & DEATHS

BIRTH.

POWELL-EASTBURY.—Oct. 1, at "Channels," Swaythling, Hants, to Mr. and Mrs. C. Powell-Eastbury (née Marjorie Mowya), of 42, Leinster-square, W. 2, a daughter.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—The Canadian Military Choir, under the direction of Mr. Lewis Roberts, heads a strong bill here. Amber Reeve, light comedian, is well received; The Mirvan Sisters, in song and dance, are extremely pleasing; Henry Becker mystifies the audience with baffling feats; Norton and Wynne submit a smart speciality act; and Rembrant, the novelty artist, presents a popular turn.
Boots, The Chemists, 89-91, Blackburn-rd

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A., Mr. H. Adair Nelson.—Mr. Frank Forbes-Robertson and Company in "Mice and Men."

TIVOLI.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. W. Lothian Gilbert.—Ching Wu, Chinese illusionist; Lily Long, comedienne; Megan Brothers, singing clowns; Hal Bert, the filleted comedian; Garadini, musician; and pictures.

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Alex Lamont.—"Movies in the Making"; The Bentleys, in "Married Bliss"; Gyto, jocular juggler; Two Stewarts, vocalists and dancers; and the Deomondo Vagabond Quartette.
Boots, The Chemists, 141, Union-street.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—Macdonald and Young's company is presenting here "Fair and Warmer," and there is an excellent cast.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—One of the Blythe-Baker productions, "Oh, What a Lady!" musical extravaganza, is here for the week.
Boots, The Chemists, 140, Old-square.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—Mr. William Maclaren and company in "The Sign of the Cross," with Miss Lily C. Bandman as Mercia.

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—The Great Gerard, assisted by Vicky Gerard; Teas and Flo, David Morris, Jessie Reville, Henry and Edgar, Revel and Syd, and Syd Moorhouse.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—Rupert Lister and Cecile Barclay are paying one of their periodical visits to Bath this week, on this occasion playing the farcical comedy, "Roxana."

PALACE.—D., Mr. W. S. Pearce.—Heading the bill here are The Monks of St. Bernard, an octette of male vocalists, in the song-scena, "Reminiscences." Rochefort, one-string fiddler; O'Shea Duo, dancers; Ada Cerita, the popular comedienne; Woolmer Young, light comedian; and Speesell Bros. and Mack, in their acrobatic feats, all obtain cordial receptions.
Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Percy Leonard; Mus. D., Mr. A. S. Hirst.—Mrs. Brandon Thomas's company present "Charley's Aunt."

BEDFORD.

EMPIRE.—P., Blake's (Theatres), Ltd.—Tony Ward, the monarch of melody, and pictures.
Boots, The Chemists, Harpur-street; 2, St. Mary's-street.

BLYTH.

ROYAL.—L., Scottish Entertainments Co., Ltd.; M. D., Mr. Fred Reid; R. M., Mr. George L. Crow.—Gladys Wright and John Hartley, vocalists; Three Daring Reos, on the flying trapeze; Lieut. Gordon, ventriloquist; Bert Groves, comedian; Denise and Jan, in melody; and Susie Doyle and Juveniles, in song and dance; and pictures.
Boots, The Chemists, 37, Waterloo-road.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—Mr. George Edwardes' company in "Betty."

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Frank Shelley.—Mr. Harry Slingsby presents "Oh Laugh!"

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf Booth.—Edna Latone, male impersonator; Frank Keen, juggler; George Bowden, comedy acrobat; Mackey and Cecil, in burlesque, "Spanish Love"; Dorothy Neville, novelty dancer; Five Bombays, cycling brunettes.
Boots, The Chemists, 29-31, Knowsley-street, 139, Derby-street.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The welcome visit of the Carl Rosa Opera Company is made all the more interesting by their revival of "Tannhäuser." The artists include Mesdames Ethel Austen, Eda Bennie, Lea Feleasa, Annie Wallace, Beatrice Waycott, Constance Willis, Messrs. Louis Dornay, Gwynne Davies, Albert Bond, Frank Clarke, Lewys James, Appleton Moore, Henry Hardy, and Harrison Cook.

BOSCOMBE HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—The Lancashire play, "The Jeffersons," proves a popular attraction. The company is a first-class one, headed by Wilfred E. Shine as the mill owner; Bessie Bedford as his wife; and Elsie Hewitt as the daughter.
Boots, The Chemists, 108, Commercial-road; 76-78, Old Christchurch-road; 50, Charminster-road; 302, Holdenhurst-road; 20-22, Southbourne-grove.

BRADFORD.

THEATRE ROYAL.—M. D., Mr. Nat Hepworth; A. M., Mr. Harry Martell.—Mrs. Edward Compton presents the Compton Comedy Company.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. P. A. Lennon.—Coram and "Jerry," Broughton and Creedon, Farr and Farland, Kiddy Kennedy, Zellini, Billy Wells and Eclair Twins, Cooke, Mortimer and Harvey.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—F. G. Kimberley and Denis Clyde present "The Secret Mother."

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Clarke and Ritchie, Wentworth, Knight and Lake, Lecardo Bros., Fitzallen, Harold Heath, The Quintons, Foden Williams.
Boots, The Chemists, 50-52, Kirkgate.

BRIGHTON.

HIPPODROME.—M. G., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—A first-rate variety bill includes Mr. Harry Weldon, Miss Cicely Courtneidge, Van Dock, Italian cartoonist; Walter and Lester, in burlesque creations; the Delsos Trio, comedy acrobats; Cliff Friend, Goodfellow and Gregson, and Jay Whidden, versatile violinist.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—The entire London company in "A Grain of Mustard Seed," is drawing enormous houses.

GRAND.—P., Mrs. Kimberly; G. M., Mr. F. Lister; Mus. D., Mr. T. Parsons.—"Everyland."

WEST PIER THEATRE.—M., Mr. A. W. Schofey; Mus. D., Mr. H. Crapps.—"A Week End."

PALACE PIER THEATRE. G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Home and Beauty."
Boots, The Chemists, 54, Church-road, Hove; 204, Church-road, Hove; 33, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BURNLEY.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—Messrs. Clarkson and Co. present "Hello, Blackpool!"
Boots, The Chemists, 90, St. James-st.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett; Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. J. Fred Watson.—Mr. J. A. E. Malone's company present the musical comedy success, "Who's Hooper?"
Boots, The Chemists, 161, High-street; 1, Lichfield-street; 154, Station-street; 29, Borough-road.

BURY.

ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—Return visit of Mr. Geo. Edwardes' company, in "The Maid of the Mountains. The cast includes Mr. Geo. Byrne and Miss Winifred Hall.

HIPPODROME.—P., Messrs. Broadhead. Mr. John Anderson presents "Oh, Harry!" musical revue.

ART.—M., Mr. Tom Lewis.—Monday, Tuesday, Wednesday, "The Teeth of the Tiger," Marguerite Coutiot in the cast. Thursday, Friday, Saturday, Alma Taylor and Gerald Ames, in "Sheba."
Boots, The Chemists, 5, Silver-street.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Monday, Tuesday, Wednesday, Ralland and Camerons company, "Milestones"; Thursday, Friday, Saturday, Macdonald and Young's company, "Going Up."

HIPPODROME.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard. — Norman Carroll, comedian and entertainer; pictures, &c.

PICTURE HOUSE.—P. & M., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Afternoons, 2.45; evenings (continuous), 6.30 to 10.30.
Boots, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.D., D.L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—E. Lewis Waller's Tours, Ltd., present "As You Were."
Boots, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CARDIFF.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—Fred Karno's "What's What"; Rinaldo, the popular violinist; Ted Hopkins, the Welsh comedian; Moore and Roby; the Nathal Trio; Russell Carr.
Boots, The Chemists, 36, Queen-street; 31, Albany-road.

CARLISLE.

HER MAJESTY'S.—L. and G. M., Mr. Ernest Stevens; M., Miss McBride.—The O'Mara Opera Company present operas from their repertoire.

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—The Australian Entertainers, Joe Dixon, Eddie Brown, Wee Georgie Beck.
Boots, The Chemists, 49, English-street.

CASTLEFORD.

NEW ROYAL.—P., Exors. of the late Chas. Gadsby; B. M., Cr. Hy. Masterman, J.P.—The Arrow Productions, in the musical play, "The Better 'Ole," with Lawrence J. Lawrence and Blanche Leroy in the cast.

QUEEN'S VARIETIES.—P., Castleford Queen's Theatre Co., Ltd.; M. D., Mr. Will H. Emerson. — The Michael Richardini Troupe; Stewart Morton, assisted by Masie Wood; Arthur Lucan and McShane; White and Pyke; Claire Cheeney and Colin Connell,

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Mr. Walter Howard presents his latest play "Boy of My Heart." Miss Millicent Hallatt winning golden opinions as Margaret Kingsley, an excellent cast including Messrs. Henry Lonsdale, Vernon Fortescue, Philip Davies, Hagar Lyons, and Frank G. Vyvyan.

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland; Mus. D., Mr. J. H. Shackleton.—Charles Coborn tops the bill this week, supported by M'Lita Dolores, Musical Lento, Buchanans, Thirza Fanson, and Francini and Elsie Ollams in juggling and musical entertainment.
Boots, The Chemists, 129-130, High-st.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes (Chesterfield), Ltd.; G. M., Mr. F. J. Welchman.—Mr. George Sax presents "Happy Moments."
Boots, The Chemists, 21, Market-place.

CIRENCESTER.

BINGHAM THEATRE.—Opening of Dudley Harcourt's winter season. Henry Chattall presents "Seven Days' Leave."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; A. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Mrs. John Clyde and Co. in "Jeanie Deans" and "Wee Curly."

EMPIRE.—P., Coatbridge Pictures House, Ltd.; A. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—Rollo and Rega, speciality act; Teddy Gibson, baritone; Bertha Stuart, character vocalist; and pictures.

CORK.

OPERA HOUSE.—M., Frank J. Pitt.—Dudley Stuart presents "Mr. Pim Passes By."

CROYDON.

GRAND.—L. and G. M., Mr. Cyril Royce; R. M., Mr. J. C. Borland; Mus. D., Mr. Leonard Trevor.—Miss Phyllis Neilson-Terry and company in "Trilby."
Mr. Charles Garry as Svengali.

EMPIRE PALACE.—M. D., Mr. Chas. Gulliver; M., Mr. Eustace Jay; Mus. D., Mr. H. Chapman.—Irma Lorraine, Jack Pleasants, Fred Russell, pictures, Tom Clare, Mayne and Sheridan, Billy Bennett, Halma, Maisie Ayling, and the Five Jovers.
Boots, The Chemists, 38, George-street; 42-44, North-end.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—Heyden and Nevard have a delightful little musical burlesque, entitled "Now and Then," fully warranting its place at the head of the bill; another top-line attraction is provided by Cecil and Ian Law, a couple of really good entertainers; the Four Sisters Martellani, as Italian lady tumblers, provide a finished type of this class of business; Mary Anderson's forte is some cleverly executed dancing; The Keystones have something distinctly new in burlesque cycling; Rose Cambry has a fine selection of the latest London successes; and Joe Archer, as the Cheerful Pim Comic, is a host in himself. The pictures, as usual, deal with the very latest events.

DEWSBURY.

ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. J. A. E. Malone presents "Tilly of Bloomsbury."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Reg. Bolton and company present the comedy, "Money and Matrimony"; Petzo and Leon, comedy gymnasts; The Sheba, vocal and dancing scena; Doroswain, Indian novelty, violinist and pianist; Billy and Dolly Harley, in comedy bits; Mr. Hymack, "At Missitt Junction"; Keen and Waller, acrobatic comedians.
Boots, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. Lew Lake presents Dorothy Mulford and company, in "A Mother Should Tell."
Boots, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Fred Collyns presents the musical burlesque, "Charlie on the Spree," featuring Will Stephens and Harry Renoir, Wilfred Lyne, and Billy Devine, Sisters Passmore, Jana Lawrence, Mabel Foley, Dorothy Walker, and the Ten Pearls.
Boots, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—A strong autumn holiday attraction here is the musical comedy burlesque, "Oh! I," presented by Maris and Stella. The bulk of the fun-making falls to the share of the Bros. Hannaway, who acquit themselves admirably; Bessie Leigh, a charming artist, has a congenial rôle; Val Morgan is also fitted with a capital part; and the Twelve Tigarenas deserve a special word for their attractive performances.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by the Musical Astleys, whose musical entertainment is bright and clever; and Joe Wesley, comedian. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. B. Loseby. — An attractive programme here comprises selections by Mr. Loseby's symphony orchestra, grand organ selections by Mr. G. H. Millers, solos by the Misses Loseby, and pictures.
Boots, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—The Birmingham Repertory Company in "Abraham Lincoln."

PIER THEATRE. — M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Messrs. Percy Hutchison and Herbert Jay's company in "General Post."

ROYAL HIPPODROME. — M. D., Mr. Sidney W. Waites; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—George Rickett and company in "The Heathen"; Kitty Curtis, comedienne; the Adams Duo, trick and comedy cyclists; David Grey, the lively limit; Hal Gordon, comedian; and the Hearns, eccentrics.

DEVONSHIRE PARK FLORAL HALL. —M. & Sec., Mr. E. A. Brown. — Daily concerts by the Devonshire Park Orchestra, under the direction of Mr. Emlyn Thomas. Also "Camouflage" and Mr. Montague Criddle, tenor.
Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EXETER.

THEATRE ROYAL.—P., Exeter Theatre Co., Ltd.; C. & M. D., Mr. E. J. Domville; A. M., Mr. P. M. Dunsford.—Messrs. Macdonald & Young present "The Maid of the Mountains."
Boots, The Chemists, 53, High-st.

FOLKESTONE.

PLEASURE GARDENS THEATRE.—P., Folkestone Pleasure Gardens Theatre Co., Ltd.; G. M., Mr. Ewart C. Potter.—Les Rouge et Noirs, in the revue, "Splinters."
Boots, The Chemists, 12, Rendezvous-street; 61, High-street.

GLOUCESTER.

PALACE THEATRE. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—"Peg o' My Heart" is this week presented by Messrs. Macdonald and Young's company. Miss Laurette Taylor sustains the chief rôle with great success.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; B. M., Mr. W. Edward.—Mr. Jack Cromo's revue "Behind the Scenes," is the attraction this week. Billy Martin is a good comedian, and Montague Biggs smart as a female impersonator. Ted Young lends able assistance, as does Mesdames Maisie O'Connor, Tina Dale, Dorothy Brett, Florence Chance, and Tessie Lorraine.
Boots, The Chemists, 139, Westgate-street; 94-95, Northgate-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Mr. Archie Pitt presents the musical comedy revue, "Mr. Tower of London."
Boots, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. T. S. Bingley.—Mr. J. A. E. Malone's company in "Oh, Joy."

PALACE THEATRE.—M., Councillor F. V. Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. T. Stevens.—Bert Hughes and company, in their cycling act; F. V. St. Clair, O.B.E., in song and story; The West brooks, in novelty dancing scena; Te' Marcell, skating expert; The Bart's Trio equilibristic act.
Boots, The Chemists, 108, Cleethorpe-road.

HANLEY.

ROYAL.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis; Mus. D., Mr. G. Turner.—Alfred Butt presents "The Kiss Call," with a fine cast, including Douglas Byng, Roger Treville, Kenneth Gordon, Stephen Frayne, Laura Hayward, Coralie Carmichael, Patsy McGough, and Ruby Latham. F. Leslie Tolhurst directs the augmented orchestra, and Bertram Murray is the manager. This is the last week of the Theatre Royal under the proprietorship of Mr. Chas. G. Elphinstone, in whose family the theatre has been for over half a century.

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer; Mus. D., Mr. J. H. Cartmell.—Stanley Kirkby and Harry Hudson visit, and again star. At the bottom of the bill is Rupert Ingalese and his flunkeys, jugglers, assisted by Angela Grey at the piano. Also appearing are Hal Wright, comedian; Renee, instrumentalist; Priddoe, ventriloquist; and Maher and Langford, dancers. This is the last week of the present proprietors.
Boots, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. Thos. Hilton.—Frank Curzon and Gerald du Maurier are presenting their company under the direction of Charles Macdona, in "The Choice."
Boots, The Chemists, 17-19, Robertson-st.

HEBBURN.

THEATRE ROYAL.—Henry A. Adams, eccentric juggler; Russell and West harmonise and specialise in comedy; and Jimmie Shanley, expert dancer; and pictures.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros (Theatres), Ltd.; R. M., Mr. Will Rolstin; Mus. D., Mr. L. G. Shrive.—The Mystic Barbys, in mystical novelties; Jan Rafini, the Bohemian dancing violinist; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—The Miriam Wilman Quartette, presenting comedy, vocal, and musical speciality; Maisie Thorne, mimic, vocalist and dancer; Fred Land, the lively fellow; and pictures.

HUDDERSFIELD.

THEATRE ROYAL. — D., Mr. Alfred Wareing.—Wm. Holles presents his No. 1 company in "Little Women."

HIPPODROME.—R. M., Mr. J. Alban Newton.—Seymour Hicks' musical comedy, "Broadway Jones," with Geoffrey Saville in the title-role.

PALACE.—M., Mr. Herbert Garside. — Here is Martin Henry's comedy, "Business Before Pleasure."
Boots, The Chemists, 16-18, King-street.

HULL.

PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Walter H. Cooke.—Liane d'Eve, Geo. French, Jack Thomas, Takeo and Koma Namba, The Girtons, Victor Andre, The Five Wartons, Abbie Mitchell, and Will Marion Cooke.
Boots, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—M., Mr. Samuel Lloyd; M., Mr. Alfred Hook.—The Hargreaves-Brownlees Opera Co., present "Mariana," "Daughter of the Regiment," "Faust," and other operas.
Boots, The Chemists, 122-124, Bath-street.

JARROW.

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Heys and company are paying a return visit in "Hindle Wakes."

THE KINO.—M., Mr. Percy Dawson.—The Yelson Trio are here in a sensational equilibristic act; and pictures.

EMPIRE.—Acquella, in character skits and songs, together with Grace Arnaud, in a novel vocal, dancing, and juggling act; and pictures.

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—G. T. Pattman and his £3,000 organ, assisted by Miss Minnie Rigby; Trojan, the one-armed athlete; Cracey, Hicks and Pass, comedians; Lester Newby, comedian; Oswald Bemand, and wonder pigeons.
Boots, The Chemists, 58, Cavendish-st.

KENDAL.

ST. GEORGE'S THEATRE. — P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—Bobbie and Beattie, character comedy duo; and pictures.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; M., Mr. Arthur Thompson.—Savoy Quartette, harmonising comedians; Graham and Edith, comedy athletes; and pictures. On Thursday and during the remainder of the week, Messrs. Macdonald and Young's company are due here in "Nothing But the Truth."
Boots, The Chemists, 31-32, Market-st.

LEEK.

GRAND THEATRE AND HIPPO.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R.M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"The Nature of the Beast," and other pictures of interest.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Beetle," and other films.
Boots, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.

ALHAMBRA.—P., Alhambra, Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—A good variety bill includes the Q's, in vocal humour; Mike Gray and his dog Dooley, a clever pair of comedy jugglers; Dave Bryant, smart at Hebrew patter; Le Dair, presenting magic in a mirthful setting; comedy cycling by the Sisters Weston; the Musical Burglars, in a lively travestie; and vaudeville versatilities by the expert Milly and Gordon Trio.
Boots, The Chemists, 15, Leith-walk.

LLANDRINDOD WELLS.

GRAND PAVILION THEATRE. — Owners, Urban District Council; L. & M., Mr. Alex. Millward.—Second week of Miss Lena Ashwell's War Players, presenting "Leah Kleschna," "Shortage," "and "Mrs. Gorringe's Necklace."

LOUGHBOROUGH.

THEATRE ROYAL.—M. D., Mr. Fred W. Hawkins.—Charles Macdona's company present "Pygmalion," George Bernard Shaw's famous comedy, with Miss Florence Jackson and Messrs. Frank Strickland and Tom Mowbray in the leading rôles.
Boots, The Chemists, 10, Market-place.

LUTON.

GRAND. — P., Mr. E. Graham-Falcon; D. M., Mr. Walter O'Sullivan.—Miss Violet Luddington presents "The Yellow Ticket."
Boots, The Chemists, 27, George-street.

MARGATE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; M. & L., Mr. Jack Binns; Asst. M., Mr. Sidney Adams.—Louis Victor presents "The Freedom of the Seas."

MORECAMBE.

ROYALTY.—Sec. and M., Mr. F. Morphet.—Messrs. Macdonald and Young present "Daddy Long-Legs."

NEATH.

GNOLL HALL.—P., Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins. — The Texas Trio, banjoists, and Delva and Renee, in ventriloquial sketch, "An Orderly to Order," are appearing here; and pictures.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. R. Lewis.—Tom Davies Trio, "Motoring in Mid-Air," a real revue thriller; Lilian Rainford, the new soprano; also pictures.
Boots, The Chemists, 26, Wind-street.

NEWPORT.

EMPIRE.—P., Moss Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. R. Hollands.—Betty Barclay and George Glover, Frank Whitman, Rolf Slater, Two Uldalls, Three Nittoe, Sam Hilton, Bob Anderson.
Boots, The Chemists, 13, Commercial-st.

NORTHAMPTON.

NEW THEATRE.—M. D., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen.—Roxy La Rocca, harpist; Carl Hertz, the celebrated illusionist; Rose Travers; The Kirbys; Grogie; Leonlin; and Pathé's Gazette.
Boots, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. Thos. F. Convey's company in comedy revue "Dairy Dimples."

BORO'.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; M. D., Mr. Oswald Bentley.—The Oriental Trio introducing the Soudanese, the Man with the Iron Jaw; Mande Hughes, soprano; and pictures.
Boots, The Chemists, 15-17, Saville-street.

NORWICH.

ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mr. Martin Harvey presents "Mr. Wu."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Varieties: May Sherrard, Nelson Jackson, Jaskoe and Jakes, Marie Loreani, Billy French, Romeo and Rip Lee Clawiques, Pathé's pictures.

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper's, Ltd.; M., Mr. H. Elnder.—Varieties: The Whitbys, Ellis Barrie ton.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond.—Varieties: Kamakuse Family, Miss Constance Bladon Wedale.
Boots, The Chemists, 32, London-street; Brigg-street, 6, Goat-lane; 22, Magdalen-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. P. Smith; Mus. D., Mr. C. F. Trevor.—Messrs. Hubert Redford and Charles Russ are presenting the musical comedy play, "Pretty Peggy," Starring in the cast are Con Clarke, Elaine Rosslyn, and Jane Ayr, supported by Geoffrey Hope, Gerard Neville, T. Arthur Ellis, and Sylvia Rosslyn.
Boots, The Chemists, 1, Queen-st., and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Percy Leonard presents the revue, "Oh! La, La!"

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton. — Henry Hilton, magician; Ronald Ure and Partner, humorists; the Santaires, in a comedy sketch; and pictures.

PENTRE.

GRAND.—P. and M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—The Rennet Productions present a triple bill, "Two Little Drummer Boys," "Oliver Twist," and "East Lynne."

RAMSGATE.

PALACE.—Under direction of freeholder, Mrs. A. Beeve-Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—"The Law Divine" is being presented by Mr. H. V. Esmond's Co., with Mr. Robert Minster as Jack Le Bas and Miss Dulcima Glasky as Jack's wife.
Boots, The Chemists, 20-24, Harbour-st.

READING.

COUNTY.—P. and M., Mr. Milton Bode and Mr. Edward Compton.—Messrs. Murray King and Clark present "The Young Person in Pink."

PALACE.—P., Palace Theatre of Varieties, Ltd.; M. D., Mr. W. S. Simmons; M., Mr. A. Burridge; Mus. D., Mr. W. Morgan.—Alex. Moe and Co. present "Ten O'Clock To-morrow," Walter Cranley, Agnes York, Dale and Misette, Claude Lester.
Boots, The Chemists, 90-91, Broad-street and 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Mr. Arthur Hinton's company present "The Black Sheep of the Family," "Moths," and "The Sorrows of Satan."
Boots, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—Patrons of this popular place of amusement hailed with delight on Monday evening the return visit of Mr. Horace Hodges and his capital company with a charming play, "Grumpy." Mr. Hodges, by his portrayal, has made old Grumpy a most lovable character. There should be full houses all the week if Mr. Hodges gets his deserts.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson. —This week twice nightly):—The chief attraction is "Pimple," the film comedian, in the capital sketch, "Father." Other good turns include Alf. Sims, comedian; Will Tyler, cyclist; Alf. Jepson, baritone; Molly Baldwin and Maisie Sterling, duettists; Ethel Leslie, "the gallant"; and the Three Bros. Huxter, leapers and tumblers.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Varieties are provided twice nightly by Alpho, an able ventriloquist; and pictures.
Boots, The Chemists, 42, Drake-st.; 59-61 Yorkshire-st.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. and G. M., Mr. Ernest G. Smith; R. M., Mr. Chas. Danten; Mus. D., Mr. A. E. Breakwell.—Billie Reeves, the cinema "star," in his latest absurdity, "The Right Key, but the Wrong Flat," ably assisted by Millie Douglas and Hal Whitby. Other attractions are provided by the Two Cures, the original coster kids; Lucy Brennan, the comedienne from Lancashire; Gicardo, the backward juggler; Rema Duo, the sensational novelty equilibrists; Phil Rees, comedian; and George Dundas, the well-known light comedian.

EMPIRE.—P., Mr. J. Steeples; M. and Sec., Mr. Fred Shaw; R. M., Mr. J. Dickinson; Mus. D., Mr. A. Grafton-Tottem.—Mr. Harry Day's successful revue, "On the Wing," is the attraction here. The principal artist is George Clarke, comedian, supported by Isabel Dillon, Walter Newman, Hilda Newsome, Frank G. Dunn, Hazel Alexander, John Pastor, and Arlette Ravenna.
Boots, The Chemists, 10-12, High-street; 8, Bridgegate.

RUGBY.

HIPPODROME.—P., Rugby Hippodrome, Ltd.; M., Mr. F. T. Studd.—The Great Nesbitt, demonstrating the wonders of electricity, heads a most attractive bill, which includes Leo Bliss, "some what" a comedian; Dorothy Lloyd, comedienne and dancer; Coy and De Muir, in song, story, and juggling; Babs and Jeannette, the Australian duo, in novelty dances; Harvey Brinton, the piano comedian; Alice Gill, contralto, and Siwis yodeller.

EMPIRE.—P. & M., Mr. B. Morris.—Sapper James Bell presents the Signal Sextette, in vocal and dancing scena. The bill also includes the Waverly Kids, in vocal comedy scena; Tom Williams, Welsh baritone; and McArdle and Donald, the polite Scot and his friend.

PALACE CINEMA.—M., Mr. Jay Sims. —Monday, Tuesday, and Wednesday, Dorothy Philips, in "Storm and Sunshine"; "The Hula-Hula Dance

THEATRICAL GOSSIP.

Help the Demobilised Actor—Should Entertainments be Controlled?—Seymour Hicks' Renewed Activities—No Rate Aid for Municipal Drama.

A highly commendable effort is being made by the Actors' Association to secure employment for actors who have been demobilised and find it difficult to get back to work. In another column we print copies of letters which the Council has addressed to Field-Marshal Haig, asking that he would use his good offices with the Demobilised Officers' Employment Association to secure for actors preferential treatment, and to the Managerial Association requesting them to engage artists through the Officers' Association.

It should be added that the ministrations of the Demobilised Officers' Association are not confined to men who hold or have held commissions. The work, we understand, embraces officers and men of similar education. Thus the actor who was a "Tommy" in the Army might still benefit through the Association.

Controlled Entertainments.

A new terror is to be added to the existence of the theatrical manager if the example of the Portsmouth Borough Council is generally followed. The Council has recently made an effort to abolish standing room in the local theatres, but have been induced to allow certain proportion of floor space for that purpose.

In the course of the discussion Councillor Post drew attention to the fact that there were a certain number of seats mentioned in the report for the stalls, and a certain number for the pit. He asked whether those numbers would be endorsed upon the licence and strictly adhered to. He had noticed that one evening last week the stalls at the Theatre Royal had encroached so much into the pit that only four rows remained for the pit patrons, and the same thing applied to the whole of the theatres.

It is difficult to understand how the number of seats allotted to different parts of a theatre can affect a Borough Council. The business of a municipal body is to look after the safety of the audience, not to regulate the charges for admission. Councillor Post may probably be a butcher or baker, or candle-stick maker of Portsmouth, or he may be a fishmonger. What would he say if one of his fellow councillors tried to dictate to him how much he should charge for his kippered herrings?

Re-entré, not Hicks-it.

Mr. Seymour Hicks, as all those who know him said he would, has thrown to the winds his resolve to retire, and is even now busily rehearsing a new musical play, written by Captain Harry Graham, composed by the Czecho-Slav musician, Kalmann, and entitled "A Little Dutch Girl." Mr. Hicks tells us that he has several other new plays to present after that.

Municipal Drama Amenities.

The Public Amenities Committee of the Battersea Borough Council has now prepared its programme for the season's dramatic performances and concerts. The Committee reports that no part of the costs of these enterainments can fall upon the rates, and they must therefore be self-supporting. The expenses of production are being kept as low as possible, but it is essential to success that the hall shall be filled at each performance, in view of the low prices charged.

Blessed Blue Pencilling.

Mr. Leon M. Lion, who tells us that he and Mr. Charles Kenyon have secured a certain not-yet-nameable theatre in Shaftesbury-avenue for their great Garrick success, "The Right to Strike," added that he himself made his first theatrical essay at the Garrick. It was in the production of his first play, "The Man Who Stole the Castle." Mr. Dion Boucicault was the producer, and Lion related how he shuddered more and more as Boucicault slashed away at the youthful Lion's lavish, but, of course, lovely dialogue! "But Dion was right," said he, "and I soon learned to bless him for his blue-pencilling."

That "Demerara" Drama.

"The Right to Strike" will start its new West-End home with a series of matinées, to be followed, in due course, by regular evening performances. Its place at the Garrick will be taken next Monday by "Brown Sugar," which Manager Lion must remove next Saturday night from the Duke of York's to make room for Miss Iris Hoey to begin her own long-expected management thereof this day week with "Priscilla and the Profligate."

Comedy of a "Crowd."

Mr. Bernard Hishin has now decided to resume his managerial activities with a new farcical comedy, imported from America. It is the work of Mr. Earl Bigger, author of "Inside the Lines," and is entitled "There's a Crowd."

Well-known Actors' Deaths.

At the moment of going to press news comes of the death of two well-known "legitimate" actors. Mr. George Delaforce died on Sunday, and is to be buried on Friday next in the City of London Cemetery, Manor Park, Essex. Mr. John Sargeant died on Saturday, and will also be buried on Friday next in Norwood Cemetery.

The Oxford Re-opening.

When Mr. C. B. Cochran, now en route for New York, returns to London at the end of November, he will re-open the Oxford Theatre with a spectacular musical show, for which Mr. Herman Darewski and Mr. Arthur Wimperis are writing the music and book. Meanwhile the theatre is in the hands of the decorators, from which it is expected to emerge one of the handsomest theatres in town.

A Tree Story Revived.

Mr. Charles Hannan narrates in Saturday's "Star" an instance of Sir Herbert Tree's wit which does not appear in the recently published volume. When the Bacon-Shakespeare controversy was in full swing some years ago, "The Era" published a little suggestion of Mr. Hannan's to the effect that we might dismiss the whole subject by simply saying that there was a streak of Bacon in Shakespeare. Tree capped this by the statement in the next week's issue that in his opinion it was "all gammon."

Plenitude of Pantos.

It seems that we are to have showers of pantomimes this Christmas. At least five are promised at the West End, with half-a-dozen around the suburban theatres, not to mention the "twice-nightlies."

Eccentric Club Testimonial.

The Eccentrics are preparing for an address, which they will present—with a fine testimonial—to Jack Harrison, who was one of the Club's founders, and has been its untiring Hon. Secretary for thirty years. This highly deserved testimonial will be presented at the Club's thirtieth anniversary dinner at the Grand Hall, Hotel Cécil, on Sunday, Oct. 21.

Venice, &c., "Preserved."

The Phœnix Society's forthcoming revival of poor, starved Otway's tragic masterpiece will doubtless remind some play students of that most happily named of all burlesques, Frank Talfourd's "Shylock," or "The Merchant of Venice Preserved."

The Valentine Memorial.

A matinée in aid of the Valentine Memorial Pension Fund is to be held at the Alhambra in the middle of next month. The programme will include a short play under the direction of Mr. Gerald du Maurier, specially written by Miss Gertrude Jennings, and produced by Mr. Allan Aynesworth. Mr. Hastings Turner will provide a short revue, which will be produced by Mr. Oscar Asche, and will include in its cast many of the leading members of the profession, and Mr. George Grossmith has a musical play in hand.

The Manners.es.

A delightful letter, just to hand from Hartley Manners (writing from the Lotos Club, New York), informs us that he and his wife, Laurette Tavler, were suddenly cabled for from New York just as they had started their nice new London home up Regent's Park way. "We propose," adds Mr. Hartley, "to return to London next spring to renew our many pleasant associations with the thousands of playgoers who have been so kind to us."

"His Lady Friends."

Though "His Lady Friends" reached Mr. Charles Hawtrey and the St. James's Theatre via New York, it is interesting to know that the farce is an adaptation of a clever story by a clever Englishwoman, Miss May Edginton, who lives at Earl's Court, and in private life is Mrs. Baily. She is a fairly frequent contributor to English and American picture magazines. Her best-known novels are "The Street of Gold," "Married Life," and "The Man Who Broke the Rule."

Famous Actor's Son for the Bar.

Mr. Cyril Maude's son, who is just nineteen, is destined for the bar. He is at present at Oxford, but will shortly go into chambers in the Middle Temple.

En Route to America.

Mr. Robert Loraine sailed on Wednesday, on the Olympic, for a short non-professional visit to New York. It is possible he may be back in London in time to resume managerial operations about Jan. 1.

Actors Entertain Hospital Patients.

Last Friday afternoon several artists of "The Girl in the Taxi" company visited the Bath Pensions Hospital and gave a delightful entertainment to the men and staff. Contributors to the programme were Misses Gladys Clark, Clarice Dane, G. Sylvania, Davis Hubberfield, Mabel Palmer, Jose Redfern, Messrs. V. Compton, H. Woodings, Harold Lester, James Arnold, with Benedict Sharz as solo pianist and accompanist.

In thanking the artists, Major Holland referred to the kindly efforts of Mr. and Mrs. Shelford Walsh in arranging the visits of the companies visiting Bath, and particularly to Mr. Woodings and his company for the pleasurable afternoon they had given.

The Hanley Theatres.

The Theatre Royal and the Grand, Hanley, this week terminate their career under the proprietorship of the Hanley Theatres and Circus, Ltd., after many decades of successful ownership. The Royal has been bought by an important picture syndicate, but there is a gratifying announcement that there is a great probability, in fact, almost a certainty, that the Theatre Royal will continue as a dramatic house after this week, and the period may extend until after Christmas.

Regarding the Grand Theatre, the new proprietors take it over on Monday, Oct. 11, and it will be closed for a period of three weeks for redecorating, furnishing, and structural alteration. The Grand will reopen on Monday, Nov. 1, with a stupendous programme, and it will then be found to be one of the finest and handsomest places of amusement in the kingdom.

New South Shields Theatre.

Since the Theatre Royal closed its door as a drama house at the end of August, South Shields has been, for the first time inside a century, without a legitimate theatre. This has been a distinct loss to the town, and one which has been keenly felt by those regular playgoers who prefer the drama to the "movies." The visits made to theatres in neighbouring towns have not been without their attendant discomforts, involving, as they do, inconvenient railway, ferry, or electric car journeys, chief of which has been the return journey late at night, and in, frequently, very inclement weather.

Fortunately this condition of affairs is about to be remedied by a gentleman who has had a quarter of a century's experience as actor and manager. Captain Julian Bainbridge, one of the lessees of the "Under-the-Clock" Pavilion, Pier Parade, which is gradually developing into a successful seaside concert hall, has been fortunate in securing a large building, immediately adjacent to the Pavilion, lately in occupation of the Air Ministry, and formerly known as the Salt-Water Baths. This building is now in course of reconstruction, and when completed will be opened, under the title of "The Marina," for the performance of high-class plays. Owing to the restrictions placed on the country of what is termed "luxury building," the present alterations are of rather a limited character, but plans are being prepared, and when circumstances permit will be proceeded with, for the conversion of the building into a first-class and up-to-date theatre and opera house.

In the meantime a licence has been obtained for the performance of stage plays, the plans having been approved of and passed by the Town Improvement Committee, and confirmed by the County Borough Council. No time will be lost in completing the alterations.

Captain Bainbridge, who served with the Egyptian Expeditionary Force, has, since his return from active service, been resident in South Shields, first as leading man in the last stock season at the Theatre Royal, and later as co-lessee with Mr. F. Marriott-Watson, the well-known theatrical manager, at the "Under-the-Clock" Pavilion, and already enjoys considerable popularity locally.

Training Schools as Agencies.

The London County Council gives notice that on and after January 1 next any person who offers to teach or train, or afford facilities for teaching or training, those desirous of employment as actors, singers, dancers, musicians, or in similar capacities at theatres or music halls, or in connection with cinema film production, and who directly or indirectly offers or holds out a prospect of such employment as an inducement, is deemed to be carrying on an "employment agency" within the meaning of the Council's General Powers Act, 1910, and must obtain a licence from the Council to continue business after that date. The fee for a new licence is two guineas, and one guinea a year thereafter for renewal, and application for licences must be made on or before November 15th (fifteenth), 1920 (nineteen-twenty). The carrying on of an unlicenced training school after January 1st (first) is a punishable offence, and renders the offender liable to a maximum penalty of £50 (fifty), and to a daily penalty not exceeding £20 (twenty). An applicant for a new licence for an agency for theatrical, variety, vaudeville, or concert artists must also advertise his intention to apply in two or more of the following newspapers: "The Era," "The Performer," "The Stage," and "The Encore." An applicant for a new licence in respect of an agency for cinema artists or to include cinema artists must similarly advertise his intention to apply in two or more daily newspapers, including "The Daily Telegraph" and "The Evening News."

SIR HERBERT TREE.

THE STORY OF HIS LIFE.

The biography of so eminent an actor-manager and so uncommon a character as the late Sir Herbert Tree is one that will have a particularly strong attraction for all who take an interest in matters connected with the stage. It is not surprising, therefore, to learn that the first edition of the handsome volume, published by Messrs. Hutchinson at 21s. net, and entitled "Herbert Beerbohm Tree: Some Memories of Him and of His Life, Collected by Max Beerbohm," was exhausted by advance orders before the date of publication, and that a second large edition is in preparation.

The keen interest shown in this newly published volume is not lessened by the fact that the career of the famous actor-manager takes a novel form in biography—that is to say, it is not the work of one writer, but the collected impressions of several well-known men and women.

Amongst these the place of honour is, of course, given to Lady Tree, whose contribution, indeed, takes up more than half the volume. In the first chapter she informs her readers that no written records or diary exists, and she has only her memory to rely upon—casting flashes here and there on the glad, good days, made momentous by her famous husband. Lady Tree, however, in spite of the absence of a diary, succeeds in giving a clear, comprehensive account, not only of the productions at the Haymarket, and His Majesty's theatres, and the American and provincial tours, but also of events of personal and domestic interest.

In connection with the production at the Shaftesbury on Saturday night of Mr. St. John Hawkin's play, "The Constant Lover," the following passage from Lady Tree's memories is just now of special interest:—"On the actual day of his (Sir Herbert's) death he woke unusually early—at five o'clock—and made himself quite happy, reading, perhaps for the tenth time, the play he was going to produce, 'The Great Lover.' He said:—'I shall not need to study the part at all; I know it already.' He was full of a message which he had been asked to send to the Russian people, and equally full of plans for the day and for the morrow, and for many a day; but here on earth no new day was to dawn for him."

Miss Viola Tree speaks of her father with an intimate knowledge and a complete appreciation of his fine qualities, both as a man and an actor.

Miss Iris Tree, in addition to "memories," contributes two sonnets couched in graceful verse. Admirers of Sir Herbert will turn with special interest to Mr. Louis Parker's article, "A Tribute," and to Mr. Bernard Shaw's clever informative contribution, "The Point of View of a Playwright." Then there is the editor, Mr. Max Beerbohm, who writes "From a Brother's Standpoint."

Other interesting and appreciative contributions are from the pens of Edmund Gosse, Desmond MacCarthy, Louis N. Parker, Haddon Chambers, Sir Gilbert Parker, and W. L. Courtney. The volume is embellished with a photogravure frontispiece, and nearly sixty illustrations from original photographs and sketches.

"TARZAN OF THE APES."

Play in a Prologue and Four Acts. Adapted from the Novel by Edgar Rice Burroughs, by Major Hubert Woodgate in collaboration with Arthur Gibbons and Arthur Carlton. Produced at the Brixton Theatre on Monday, Oct. 4.

Characters in Prologue:

John Clayton ... Mr. Marius St. John
Alice, Countess Greystoke ... Miss Mary Mallalieu
Webb ... Mr. Campbell Goldsmid
Tarzan, aged 10 ... Miss Gwen Evans
Kerchak, the Bull Ape ... Mr. Leon Du Bois
Kala, the She Ape ... Mr. Edward Sillward

Characters in the Play:

Claude Clayton ... Mr. Marius St. John
May, Countess Greystoke ... Miss Gloria Lawrence
Lady Viola Clayton, her Daughter ... Miss Mary Mallalieu
Professor Archimedes P. Porter ... Mr. James Hussey
Jane Porter ... Miss Ivy Carlton
Mr. Ainslie ... Mr. Mortimer Hancock
Webb ... Mr. Campbell Goldsmid
Esmeralda ... Miss Gwen Clifford
Kulongo ... Mr. James Moor
Baralong ... Mr. J. H. Hill
Parkinson ... Mr. Alfred Edgecombe
Goodly ... Mr. Wilfred Alton
Kerchak ... Mr. Leon Du Bois
Kala ... Mr. Edward Sillward
Tarzan of the Apes ... Mr. Ronald Adair.

The name of Tarzan is as familiar on the films as that of Charlie Chaplin or Mary Pickford, but in an endeavour to introduce him to the footlights Mr. Arthur Gibbons and Mr. Arthur Carlton attempted what many people thought was the impossible. The production of "Tarzan of the Apes," at Brixton, however, proved that they had succeeded beyond their highest hopes, for the full house welcomed the play with rapturous applause throughout. Jungle scenes, with prowling lions, gigantic elephants, hyenas, and other denizens of the forest, are very unusual features of the stage, and even then appear behind bars; but in the present production they appear quite naturally, and give amazing realism to the various scenes.

The prologue is laid in the interior of a wood cabin in West Africa, where Earl Greystoke, his wife, and their infant son, together with Webb, a sailor, the only survivors of a wreck, have taken refuge. The parents die, and the infant is taken care of by Kala, the she ape. How Tarzan, who has acquired the strength of the antropoid ape, saves the American girl from death, how she falls in love with her liberator and he with her, how Tarzan learns to speak, and returns to England to claim his inheritance and his bride, are told in a series of vivid episodes continuous with dramatic thrills.

Mr. Ronald Adair, lithe, muscular, and active, makes an ideal Tarzan, and delivers his lines effectively. Miss Ivy Carlton, the youthful daughter of one of the presenters, achieved quite a triumph as Jane Porter, who becomes Tarzan's mate. She acted alike with charm, pathos, and humour whenever those qualities were demanded, and the gifts of flowers and fruit which she received were fitting testimony of the success she achieved. Mr. Campbell Goldsmid is admirably cast in his part as the sailor Webb, and acted forcibly. The difficult rôle of Kala, the she ape, was entrusted to Mr. Edward Sillward, who gave a performance quite equal to his great reputation as an animal impersonator, particularly of the ape species. Kala's antics were amazingly natural and the death scene deeply pathetic.

The bull ape of Mr. Leon du Bois was an almost equally skilful performance. Mr. Marius St. John as Lord Greystoke affected the airs and graces of the "Johnny" amusingly, and Miss Mary Mallalieu as the wife in prologue, and afterwards as daughter, spoke her lines with elocutionary grace; and Miss Gloria Lawrence as the Countess looked the aristocratic lady to perfection and made every word tell. Mr. James Hussey, as Professor Archimedes P. Porter, imported some welcome light comedy, and Miss Gwen Clifford as the negro maid developed a broader style of humour, which evoked much merriment. The remaining members of the cast were all happily chosen, and worked throughout with a smoothness not always characteristic of a first performance. The jungle scene, constructed and painted by Mr. Leolyn Hart, is a triumph of stagecraft.

The reception given the players at the fall of the curtain was good to witness, and was fully deserved. After repeated calls, Mr. Arthur Gibbons, the producer, brought the author to share in the appreciation. Responding to the call for a speech, Mr. Gibbons expressed his thanks, first to the audience for their generous reception of the play, and then to his company, who had worked hard for several months to make the piece a success. Even then the audience were not satisfied until Mr. Sillward was brought to the front.

A Crystal Palace Million.

The great popularity which is enjoyed by the Crystal Palace is strikingly shown by the fact that no fewer than 1,034,511 people have passed through the turnstiles this season, since the Imperial War Museum and Great Victory Exhibition opened on June 9. Excluding Sundays, this gives an average daily attendance of 10,798, which must easily constitute a record this season for the whole entertainment world. The Great Victory Exhibition closes shortly, but the Imperial War Museum will remain at the Crystal Palace for the next 3½ years.

Clever Actress's Clever Daughter.

Miss Ruby Kimberley joined the cast of "As You Were," at the New Theatre, Cambridge, on Monday, and scored an instantaneous success in the part originally played by Mlle. Delysia at the Pavilion. She has a good voice and a charming manner, and acted in a way which is quite natural and unaffected. Miss Ruby is only just twenty years of age, and is evidently going to have a big career. Her mother, Mrs. Kimberley, the popular actress, manageress and authoress, can be justly proud of her daughter's achievement.

Congratulations to Mr. and Mrs. C. Powell-Eastbury, to whom a daughter was born on Friday. Both parents are well-known concert artists.

MARTHE Chapeaux.
RIVIERE
DE PARIS.

If you are unable to visit PARIS yourself, why not allow us to do so for you!

Let us know exactly what you are requiring, and we will be pleased to obtain any models for your approval.

You will not, of course, be obliged to buy any of the hats we bring over for your selection, but we are so convinced that we will be able to please you, that we are willing to risk that.

As we are exclusive representatives for the above house, you will have the satisfaction of knowing that no one else will be wearing a hat similar to the one we bring over for you.

WHY NOT VISIT OUR SHOWROOM TO-DAY, OR, IF YOU ARE TOO BUSY, WRITE US ON THE MATTER, AND YOUR LETTER WILL RECEIVE THE PERSONAL ATTENTION OF OUR DIRECTOR.

MODELS from 2 GUINEAS.

RYDER & Co.,
1st Floor.
31, WESTBOURNE GROVE, W. 2.

ACTORS' ASSOCIATION MATTERS.

Minutes of Council meeting held Oct. 1. Present:—Mr. Norman McKinnel (in the chair), Messrs. Clifford Rean, J. Fisher White, Cyril Austen-Lee, Lake Forster, Frank Denis, Robert Michaelis, Sydney Paxton, Bertram Wallis, F. B. J. Sharp, J. Scott-Leighton, O. B. Clarence, C. V. France, Misses Lisa Coleman, Gladys Ffolliott, Ethel Griffies, Madame Isabel Beresford, and Alfred Lugg (secretary).

Minutes of the previous meeting were read and confirmed.

The question of the unionisation of theatres came under discussion.

An estimate for the re-decoration of portions of the premises was submitted and accepted.

"Ways and Means" report and nominations report was read and adopted.

Suggestions from members were noted.

RE-EMPLOYMENT OF ACTOR-SOLDIERS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I have received so many reports of sad cases of actor-soldiers unable to get back to their profession, that I am sending you herewith copies of letters which I have sent to the managerial associations and Field-Marshal Earl Haig.

I should be very pleased if you will kindly publish these in this week's "Era."—Yours faithfully,

ALFRED LUGG,
Gen. Secretary.

Actors' Association,
32, Regent-street,
Piccadilly Circus, W. 1.
Oct. 4, 1920.

COPY OF LETTER SENT TO THEATRICAL MANAGERIAL ASSOCIATIONS.

Actors' Association.

Dear Mr. ——,—The Association has had an extraordinary number of sad cases brought to its notice concerning the difficulty experienced by actor-soldiers in getting back to their profession.

I enclose herewith copy of a letter which I have sent to the Right Hon. Field-Marshal Earl Haig, and I should be pleased if your Association could see its way to adopt the suggestion I have therein made of appealing through the Officers' Association for artists that they may require.—Yours sincerely,

(Signed) ALFRED LUGG,
General Secretary.

Oct. 2, 1920.

COPY.

Field-Marshal Earl Haig, K.G., etc.
c/o Officers' Association,
48, Grosvenor-square, W. 1.

My Lord,—The Actors' Association made an appeal, even before the Armistice, to theatrical managers to give preferential treatment to actor-soldiers. It is probably more difficult for an actor who gave up his profession to serve in the Army to get back to his previous employment than for late soldiers to do so in any other walk in life, an actor's position depending, as it does so much, upon public recognition and knowledge of his name.

I have had some particularly distressing cases brought to my notice, and I have written the Officers' Association telling them that I have taken up the matter with the theatrical managerial associations. I think if your Lordship would also approach these associations, the addresses of which I enclose, and ask them, as I have done, to advertise through the Officers' Association for their requirements in the way of artists, much good could be done to help demobilised actors who find it so frightfully difficult to get employment.

I have the honour to be, My Lord,
Your Lordship's most obedient servant,
(Signed) ALFRED LUGG,
General Secretary

Oct. 2, 1920.

PARIS ARTISTS' MINIMUM.

A NEW SALARY SCALE.

The unrest in artistic circles has not calmed, writes our Paris correspondent, but there is possibility of a compromise being reached between the Association of Directors and the Federation du Spectacle. Frequent meetings have been held by the managers at the Theatre Edouard VII., the headquarters of the Paris theatrical directors' association, and on Friday the order of the day was issued setting forth the minimum wage to be henceforth paid to "artistes," small part players (called *utilités*), and stage managers, as proposed by the Syndicat des Artistes Dramatique. The new scale comprises engagements for the run of the piece, 30 frs. each performance (soirée and matinée); engagements for season or year, 650 frs. per month, plus 20 frs. for matinées on Sundays and Bank Holidays, with 15 frs. extra for matinées on other days for "artistes" (*utilités* to receive, however, 15 frs. each performance, evening and matinée).

The "closed shop" clause is absolutely refused officially by the Association, and the Federation may not insist at present on the engagement of only union members, albeit a few employers, among them being the lessees of the Scala, Renaissance, and Cirque, had already accepted this proviso. Moreover, the directors have declined to countenance the claim of the new Syndicate of Playwrights, banned by the Society of Authors, that a percentage of works of members of that group should to produced each year.

The situation has improved at the Opera Comique, the dancers and box-office staff (contrôleurs) having received satisfaction, but the chorus, musicians, and personnel are still agitating.

At the Opera the situation is reported as strained, M. Rouché having refused to accede to the demands of the staff, and remaining away in the country. A conflict is expected.

FRENCH PLAYWRIGHTS' DEMANDS.

Hostilities between the two camps of French playwrights, those who have formed themselves into a "Syndicate," and those who elect to remain outsiders—and the Paris theatrical entrepreneurs, seem to be on the point of breaking out again, after an interval of truce. The "Fédération du spectacle" has just presented to the different managements a formidable "list of reforms."

One of the most urgent—from a point of view easily understandable—imposes on the management of every first-rank theatre the obligation to produce at least one play per annum written by a member of the "Syndicate." On the other hand, the union wants to prevent any dramatic author, whether "syndicated" or free, from putting on more than one play a year, either a new work or a revival. These two demands, it appears, are supported by the entire strength of the union, so that those managements who refuse to accept them are likely to find their theatres "black listed."

Another "reform" concerns the duration of the entertainment. In Paris, of late years, the complaint has been that performances begin later and later, and tend to become shorter and shorter, and that frequently there is more entr'acte than play. Now the Syndicate (or the union backing them) demand that the old-time "curtain-raiser" shall be restored in front of every piece that plays less than two-and-a-half hours without entr'acte. (No doubt the syndicated authors calculate on this reform to provide room for those new works, mentioned above, which managements are to promise to produce every year.) The authors themselves undertake not to cede their rights in any play to anyone—above all to a manager—without the authorisation of their committee, or to grant playing rights for a longer period than a year at a time.

Among the smaller provisions in the list is one regulating the size of the letters advertising the author's name on playbills; they are not to measure less than a third of the largest on the bill.

The Syndicate also seeks power to control the subsidies granted to several Paris theatres (so that these may not be dissipated in directions other than those for which they are provided), to oblige managements to publish, at the opening of the season, a list of the forthcoming pieces in the order of their production, to fix a limit to delays in production, and, finally, to impose fines for lost manuscripts or failure to produce.

A.T.M. Booking Bureau.

Over 500 of the principal touring companies are represented by the booking bureau established in connection with the Association of Touring Managers at 178, Shaftesbury-avenue. It should be added that the bureau, for the use of which no charge is made, is not an agency, but a central booking office for the benefit of resident and touring managers. Mr. Louis Casson is secretary.

Sunday Amusements.

At the Licensing Committee of the Essex County Council, the clerk of the Leyton Urban District Council attended for the purpose of securing the renewal of the condition which precludes the District Council from letting its municipal buildings on Sundays. The application, however, was refused. Now the Leyton representatives on the County Council are being asked to use their influence to secure the removal of the Sabbath ban.

A GREAT REVIVAL!

MR. CLAUDE BELLAMY

PRESENTS

Under the direction of MARMADUKE MILLER,

'My Sweetheart'

Revised by ROBERT GANTHONY.

Full West End Company including Miss MADELINE SPICER, Mr. WALTER WILLIAMS, Miss MAUD POWELL, etc.

A Musical Play devoid of all tinsel trappings and Great in its Simplicity.

"A Great and Instantaneous Success."—*Vide Press.*

"PRESS COMMENTS" ALREADY TO HAND:

And—

"It brings back memories of the long ago, seeing 'My Sweetheart' on the London stage again. Those curious to see that triumphant success of the mid-nineties will get thorough enjoyment at the Surrey Theatre, where there is a revival of it this week. The 'Cuckoo Song' and 'Pick-a-boo' go well as ever; the catch phrase of the piece, 'Dash it all,' arouses the old laugh. The love story is pretty enough, much of the music is too charming to be quite forgotten, and it all comes back to the ear; and if there is no Minnie Palmer to-day, there is a captivating 'Tina' in Miss Madeline Spicer to replace her. With Mr. Robert Ganthony, Mr. Walter Williams, Miss Maud Powell, Mr. Mervyn Rolando and Miss Violet Vivian in the cast, 'My Sweetheart' fills a capital evening and should attract a great many old and new playgoers across the water to the Surrey Theatre."—DAILY TELEGRAPH.

"After its 36 years of popularity upon this side of the Atlantic, that famous American singing drama, 'My Sweetheart,' so closely associated with the name and personality of Miss Minnie Palmer, has now been revised by Mr. Robert Ganthony, and made, in its new form, an altogether successful début at the Surrey Theatre last night. The simple, gentle melodies that found their way to the hearts of so many playgoers of the eighties and early nineties have a delicious old-fashioned fragrance in these jazz-ridden days, and Tina herself is a pleasant reminder that Judy and Peg and Paddy are not the first hoydens that came from America! The present Tina is Miss Madeline Spicer, a pretty and lively young actress with a voice. She soon made herself a favourite. Mr. Robert Ganthony is himself Dr. Oliver, with Mr. Walter Williams as the simple-hearted Tony, Miss Maud Powell as that designing hussey, Mrs. Fleeter, and Mr. Mervyn Rolando as Dudley Harcourt, the fop, who plays a Japanese one-stringed fiddle with much acceptance."—DAILY CHRONICLE.

PRODUCED AT THE ROYAL SURREY THEATRE, LONDON, MONDAY, OCTOBER 4, 1920.

All communications: M. MILLER, 14, Leicester Street, Leicester Square, W.C. 2.

'Phone—GERRARD 1946. Telegrams—"ENTITLED, WESTRAND, LONDON."

"BEAUTY AND THE ——."

Comedy-Drama, in Three Acts, written by Captain H. Dan Bennett, Produced at the Gaiety Theatre, Douglas, Isle of Man, on Sept. 27.

Lady Margaret Crawley ..... Miss Winifred Oughton
The Hon. Philip Vernon ..... Mr. S. S. Joselyne
Dennison ..... Mr. E. St. Alban
Lord Crawley .... Mr. Louis de Veene
Lady Alice Crawley ..... Miss Laurie Ellwood
Mrs. Norton ..... Miss Alice Oliver
Freddie ..... Mr. Leston Graham
Sir Leonard Crawley ..... Mr. Harry Woolard
Jesse Norton .... Mr. Ernest E. Norris
Ponder ..... Mr. Val Gully

Interpreted by Mr. Ernest E. Norris, Miss Laurie Ellwood, and the members of Mr. Norris' company, who have been playing repertoire in Hall Caine-land during the past weeks, the play was a popular success. The first act shows us the country house of Jesse Norton, gambler in stocks and shares, and, incidentally, a millionaire. The chatelaine of the establishment is his mother, a woman of the people but of sterling worth. The house party includes, with the exception of the heroine, Lady Margaret Crawley, as unpleasant a collection of undesirables as it is possible to conceive gathered together under one roof. Leonard Crawley, son of Lord Crawley, is a spendthrift, and, incidentally a forger. The Hon. Philip Vernon, a vacuous youth, is engaged to Lady Alice Crawley, who is addicted to strong language and a startling candour in the voicing of her sentiments. The butler, Dennison, years ago ruined by not listening to Norton's advice—now assuming to be half-witted—is engaged in a scheme to ruin Norton socially and financially. The incidents made manifest in this act are Norton's undertaking to save Leonard Crawley from the consequences of his crime, and Margaret's refusal to listen to Vernon's proposal, his endeavour to make mischief between her and Norton, and his being promptly turned out of the house by Norton. It is also intimated that Lady Margaret is strongly attracted by Norton and he is passionately in love with her. Norton is engaged in a furious gamble in "Shantuna," and finds Lord Crawley is deeply involved in the speculation—as is his daughter, though not so deeply—as she had previously sold her shares to Vernon to help her brother out of another scrape. He agrees to purchase their holding at the market price on the morrow if they will meet him at his office, and he privately determines not to set on foot his scheme for wrecking the concern until this affair is concluded. He receives from Lord Crawley his assurance that his plans as to Shantuna shall not be disclosed. He asks no personal pledge from Lady Margaret, but intimates he will on the morrow ask her a question which will affect his future. The curtain descends on a strong situation, Dennison, now cognisant of Norton's scheme, telephoning to counteract it.

In act two Norton discovers that something of his scheme has leaked out. He has been informed, incidentally, that Lady Margaret had written to Vernon. It was his dismissal. But as Vernon has sold out his large holding he suspects her. Lady Margaret comes to the City office prepared to accept him as her husband. He accuses her of bad faith, and she, her woman's pride affronted, turns on him and rends him. He, in retaliation, forces her to promise to become his. If she does not, her father, herself, and her friends will be ruined. Shantuna are not worth the paper they are written on, and her brother shall pay the penalty of his crime.

Three months elapse ere we meet the characters again. Norton and his wife are living, in this town house, divided existences, and Vernon is a constant visitor. Dennison is still butler, his treachery unsuspected. He has opportunity of learning all Norton's schemes, and, in conjunction with Vernon, has forestalled and thwarted him in his speculations so much that Norton has determined to give up the game and go away. His wife, who has learnt to love him, dismisses Vernon and writes pleading loneliness, and begging him to take her away with him. This letter is given to Norton, who is led to believe it was intended for Vernon. He also had reason to believe his wife has planned to elope with Vernon, her luggage having been placed on Vernon's car by Dennison. The plot is unmasked by Lady Alice; Dennison in an outburst of foiled vengeance departs, and Norton and his wife, united, start their honeymoon.

Mr. Ernest E. Norris presented an excellent study of Jesse Norton; Mr. E. St. Alban was admirable as the vindictive Dennison, and his outburst at the end of the first act brought down the house; Mr. S. E. Joselyne was clever as Captain Vernon; Miss Winifred Oughton looked charming as the heroine, and extracted every ounce of artistic value out of the part; and Miss Laurie Ellwood was sympathetic and piquant as Lady Alice.

"A RESPECTABLE MARRIED WOMAN."

Drama, in Two Acts, by W. V. Garrod. Produced at the Grand Theatre, Plymouth, on Monday, Sept. 27.

Philip Eversleigh ..Mr. Beckett Gould
Matthew Duddington..Mr. Clifton Earle
Henry Franklin .....Mr. Edwin Ling
Benjamin Fawke.....Mr. John Durant
Detective Inspector Hammond ..... Mr. Phil Harper
P.C. Gaskell .....Mr. Joseph Poulton
Mrs. Wilton .....Miss Adele Ameson
Ruth Wilton .....Miss Dora Weber
Naomi Fawke..Miss Maudie B. Douglas
Jessie Eversleigh ..Miss Violet Ingram

Up to a point, the plot of "A Respectable Married Woman" is on familiar lines, but the denouement is so skilfully evolved that it is unexpected. The third scene of the first act provides two shootings and a mystery to which there is no clue until the final scene. Philip Eversleigh is a bank clerk, who, after serving in the war, finds relaxation on the racecourse and at the card-table. He gets involved in debt, and to extricate himself he takes a temporary "loan" from the account of Matthew Duddington, a manufacturer, who has made money out of the war. The latter, who was formerly in love with Jessie Eversleigh (Philip's wife), becomes aware of it, and makes overtures to her. The price he is willing to pay is silence in regard to her husband's lapse. She consents to visit his house, but, before she arrives, her cousin, Ruth Wilton, who has been betrayed by Duddington, and has overheard the conversation between the pair, appears there. She endeavours to get the documents that will clear Philip from Duddington, and, on the latter refusing, she shoots him, and flees without the knowledge that he is not dead. He is wounded in the forearm, and when Jessie arrives he disguises this from her. He is not well enough, however, to carry through his scheme, and, driven to frenzy, she snatches the paper and notes from him and leaves.

Duddington switches off the light preparatory to going upstairs, and a cloaked figure makes a stealthy entry. There is a shot in the darkness, and Duddington falls. In the next act Philip Eversleigh is arrested for murder, his revolver having been found in the room, and notes belonging to Duddington in his possession. The magisterial inquiry follows, and Jessie makes a confession to clear her husband, only to find herself involved. Then Ruth Wilton, who thinks she murdered Duddington, returns to clear Philip, and both magistrate and detective are nonplussed when Benjamin Fawke and Naomi, his daughter, are brought in. They had appeared earlier, the former as a bookmaker, to whom Philip owed money, and the latter as an unscrupulous temptress of Eversleigh. She has been found trying to pass a note bearing the number of one of those drawn by Duddington, and when there is found in her handbag a revolver from which the fatal bullet was fired, the mystery is solved, and all ends happily for the respectable married woman, who was prepared to sell her honour to save her husband from gaol.

Miss Violet Ingram gave an excellent study of the character of Jessie Eversleigh, and Mr. Beckett Gould's impersonation of Philip was very effective. Miss Dora Weber had a difficult part in Ruth Wilton, and judged its possibilities exceptionally well. Clifton Earle, as Matthew Duddington, was a successful villain. As Benjamin Fawke, Mr. John Durant was a distinct success, the Hebraic accent and oddities being well done. Miss Maudie B. Douglas gave just the right touch to her interpretation of Naomi Fawke, and Mr. Phil Harper was an expansive, self-assured Detective-Inspector Hammond.

W.M.S. WHIST DRIVE AND SOCIAL.

About 130 members of the London district staff and friends of Messrs. W. H. Smith and Son spent a most enjoyable evening at Anderton's hotel on Wednesday, the occasion of one of those charming "socials" organised by the Branch Managers' Social League. As is characteristic of these gatherings, a happy spirit of informality and camaraderie prevailed. Under the supervision of Mr. Ayling, the drive proceeded without a hitch.

Mrs. Tyler presented the prizes, which were excellent in quality, amid applause. In the course of a short speech Mr. A. E. Cee (King's Cross) emphasised the value of these social gatherings for the cultivation of good fellowship among the staff. Replying for the visitors, Mr. W. C. Smart endorsed the former speaker's remarks, and thanked the organisers for a most enjoyable evening.

ANSWERS TO CORRESPONDENTS.

WAL JERRY.—*Marie Lloyd was born Feb. 12, 1870.*

H. L.—*Yes; George Formby did sing a song called "Plink Plonk." Whether or no it was a Spanish song we cannot recall.*

STANDING ROOM LIMITATIONS.

PORTSMOUTH COUNCIL'S SCHEDULE.

The question of imposing a restriction upon the lessees of the local theatres and vaudeville houses in the Borough of Portsmouth in regard to standing-room came again before the Town Council on Thursday for final settlement on the report of the Watch Committee, who have it under consideration at various meetings. Since the reference back to the Watch Committee at a previous meeting of the Council, the Watch Committee recommending that standing-room be abolished altogether, members of the Committee have visited the various houses, and, having satisfied themselves that the managers had a good cause for objection to the proposed restriction, they withdrew the objectionable clause, and in lieu thereof brought forward new recommendations, limiting, but not altogether abolishing, standing-room at each hall and theatre. The figures submitted were as follows:—

Theatre Royal.—Total seating accommodation, 1,509; standing-room, 410.

Princes Theatre.—Seating accommodation, 1,453; standing-room, 381.

King's Theatre.—Seating accommodation, 2,171; standing-room, 471.

Hippodrome.—Seating accommodation, 1,773; standing-room, 342.

Coliseum.—Seating accommodation, 1,134; standing-room, 662.

South Parade Pier.—Seating accommodation, Pavilion, 14,433; Minor Hall, 500.

It was further laid down in the report that the exact number of those permitted to stand should be exhibited in each part of the theatre where standing-room was allowed, and that the number allocated to each particular part must not under any circumstances be exceeded.

Alderman Sir John Corke, in moving the adoption of the report of the Watch Committee, said that, although they had hoped that the managements of the various theatres would have seen their way to have submitted plans showing greater seating accommodation, they were convinced, after having visited the places, that that could not be done, and they felt that the only course open to them was to allow a certain number to stand in the different parts of each place of entertainment. They had taken as a basis an allowance to each person of four square feet, so that the Council would see that there was to be no overcrowding, for quite three times the number recommended by the Committee could really find standing-room.

Alderman Power seconded.

Mr. Peter Davey (General Manager of the Portsmouth Theatres, Ltd.) said they were quite willing to accept the figures put forward by the Committee, although, of course, they would have liked more.

Councillor Post drew attention to the fact that in regard to seating accommodation there were a certain number of seats mentioned in the report for the stalls, and a certain number for the pit. He asked whether those numbers would be endorsed upon the licence and strictly adhered to. He had noticed that one evening last week the stalls at the Theatre Royal had encroached so much into the pit that only four rows remained for the pit patrons, and the same thing applied to the whole of the theatres. He also asked whether the Watch Committee had considered the question of public conveniences at the theatres.

Councillor Lacey strongly protested against persons paying for seats and then being told that they must stand during the whole of the performance. He asked that the managers should be required to give an undertaking that when all the seats were filled they would exhibit the notice, "Standing-room Only."

Replying to Councillor Post, Mr. Davey pointed out that when expensive companies were engaged they had to increase the number of stalls as a business proposition. They did not increase the prices. As to the other matter, the public were always informed at the box office, when the number of tickets allowed for seating accommodation had been taken, that seats could not be guaranteed.

Councillor Post pressing for an answer, the Town Clerk replied to the effect that he did not think they could bind the management to the number of seats which were to be regarded as stalls and the number of seats in the pit. All they could do was to limit the total number of seats on the ground floor.

Alderman Sir John Corke said the question of lavatory accommodation was one for the Health Department.

After some further discussion, the report of the Committee was adopted in its entirety.

A WARNING TO AUTHORS AND COMPOSERS.

TO THE EDITOR OF "THE ERA."

Sir,—In view of the rapidly increasing number of men and women seeking a livelihood by their pens, may I be permitted to draw attention to one of the many undesirable features of the modern literary, dramatic, and musical markets? I refer to the appearance of mushroom publishers, agents, schools of authorship, theatrical managers, and a host of others, prepared for a consideration to help the young author or composer to fame and a supertaxable income. During the last few months an unusually large number of these cases have been brought to this Society—cases where the novice has lost either MSS. or money, too confidingly entrusted to one or other of the people mentioned. The advertisement columns of many of the dailies and weeklies contain numerous advertisements of unsuccessful writers ready to teach authorship, film-writing experts with addresses at which letters may be called for, agents in one room with the door locked for the greater part of the day, and publishers with little market and less conscience.

It is not suggested that there are no reliable agents, schools of authorship, publishers, or theatrical managers, but it is desirable that no author or composer should entrust either his work or his money to agent, publisher, or manager, without making the fullest enquiries beforehand.—I am, Sir, yours, &c.,

G. HERBERT THRING.
The Incorporated Society of Authors, Playwrights and Composers.
1, Central Buildings,
Tothill-street, Westminster, S.W.1.
September 28, 1920.

GALLERY FIRST NIGHTERS.

REVIVAL OF THE OLD CLUB.

A general meeting of the members of the newly formed Gallery First Nighters' Club was held on Wednesday evening at the Peacock, Maiden-lane, Strand, with Mr. James Kenny in the chair.

The Chairman said that they had been called together that evening in order to receive first of all a report from Mr. Were, the Chairman of the Organising Committee, which was formed at the dinner held in July last, and at which they did the best they could to get into touch with everyone likely to be interested in the Club.

Mr. A. Were submitted his report, and said he thought it would be as well to explain what the old Gallery First Nighters' Club was, and what the Organising Committee would like the new Club to become. The old Club was started 25 years ago by a small number of enthusiastic patrons of the drama, the chief object being to maintain the rights of galleryites, and incidentally to teach managers how to run their theatres, and how to select the best plays for production. Through the action of the Club, various reforms had been brought about, such as the abolition of the free list, and the presentation of bouquets on first nights. In those days no Press notice of a new play was complete without a reference to its reception by the gallery, and eventually the theatre managers treated the Club members with respect in spite of the fact that the then Hon. Treasurer sported a red tie. The Club, in addition to a weekly meeting, organised concerts and ladies' debates, &c., but the great event of the year was the annual dinner, at which were entertained many of the principal theatrical stars of the day. The Committee worked very hard for the success of the Club, the existence of which was brought to an end by the war. A number of books and pictures which had belonged to the old Club had been handed over to the Hon. Secretary, Mr. W. G. Sear. A recommendation of the Committee was that Mr. James Kenny should be elected President of the Club.

This was unanimously agreed to.

The rules were then read by Mr. Sear, and most of them approved without discussion.

One of the rules was to the effect that no ladies were eligible for membership.

It was proposed by Mr. Wright, and seconded by Mr. H. Cohen, that ladies should be admitted as members of the Club, with the privilege of attending debates, &c., on payment of a nominal subscription.

After some discussion, the proposal, on being put to the meeting, was lost, and the original rule agreed to.

It was decided to hold the weekly meeting on Friday evenings, and other business included the fixing when and where the ladies' debates should be held, and the election of officers and a Committee of five members.

Madame Chaminade, the well-known composer, is appearing at next Saturday afternoon's Enoch Concert at Central Hall, when, among other things, she will play her latest composition, "Berceuse du Petit Soldat Blessé."

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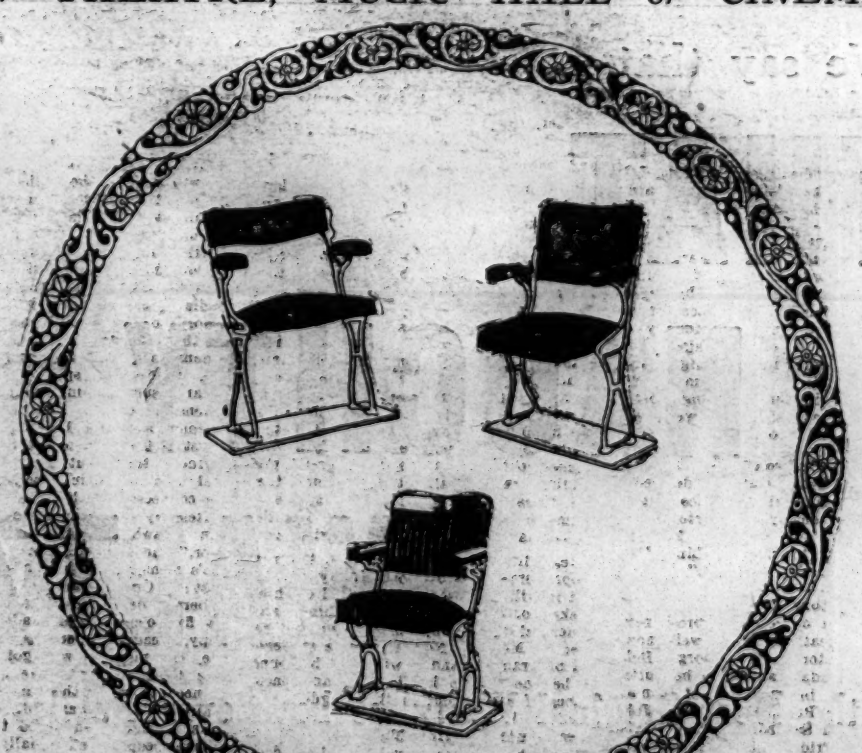

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR

A MANY-SIDED MUSICIAN.

MR. THOMAS BACON.

Thomas A. Bacon, the principal of the noted Lewis-Young Combination, is English born. For many years preceding 1906 he was an orchestral violinist, and played with all the leading concert and ball-room orchestras of those days. In 1906 he began studying the czimbalon, or Hungarian dulcimer. This instrument is rarely played

MR. THOMAS A. BACON.

by Englishmen, though Continental musicians are very clever with it. By sheer hard study and practising in the spare hours that engagements would permit of, he won a place alongside the leading foreign players, and was constantly engaged by one or the other of the so-called Hungarian orchestras that were being featured by the booking agencies in pre-war days.

On the outbreak of hostilities Bacon (being beyond the age for military service) accepted the position of musical director at the Holborn Cinema, and with his own musicians (all Englishmen) commenced his duties of Sept. 21, 1914, continuing until June of 1916. At this period jazz was the rage, and the Lewis-Young combination was formed. It was at once extensively booked, and, as a matter of fact, has had one long run of successful engagements in town and country right up to the present day. One of the reasons of its success is that all its musicians are double or treble-handed, and therefore capable of adapting themselves to every kind of dance or business. Mr. Bacon is the possessor of a large and varied library, and prides himself on the fact that he has a perfect knowledge of its contents.

Presentation to Southsea Conductor.

Mr. J. H. Squire's Quintette Orchestra, who have been such an attraction to the South Parade Pier, Southsea, during the closing season by reason of their popular instrumental concerts, had a successful benefit performance on Thursday evening, when the programme was of a varied nature, and the pieces were all splendidly and skilfully played. Mr. Charles Williams, the leader and conductor of the orchestra, gave an excellent violin solo, "Scherzo Tarantelle," and was given an ovation. Miss Bessie Marks, a powerful soprano, whose services had been enlisted for the occasion, rendered with much sweetness and charm an air from "La Traviata," "Ah fors e lui," and as an encore, gave a new song composed by Mr. Squire, who accompanied the singer at the piano. "My Heart" was another of her popular contributions. Mr. Clement Harvey proved a most efficient accompanist. During the interval, Mr. G. W. Corbin, the Chairman of the Pier Committee, thanked the public for their continued generous patronage of the musical entertainments which the Pier Committee provided. The Quintette throughout the season appared to have given general satisfaction to the public, and it had given entire satisfaction to the Committee, and they would be only too glad to have them again. He hoped that another season they would be able to double their number, and that Mr. Squire would have to find another name for them.

Mr. J. H. Squire suitably expressed his thanks for their reception. He mentioned that he had promised to Mr. Williams a twenty guinea gold-mounted violin bow if within three weeks he would learn to play a piece with which Jench Heifitz had taken America by storm. Mr. Williams was going to play the piece to them, and they could judge the result for themselves. The piece was received with deafening applause, and Mrs. Squire handed the bow in a case to Mr. Williams, who, in a few brief words, thanked Mr. Squire for the handsome gift, and the audience for their appreciation.

Richmond's Musical Progress.

Mr. Julian Rutt, the conductor at the Richmond Hippodrome, is to be congratulated on the remarkable improvement he has effected in the orchestra at that house. Mr. Rutt has occupied his present position for nearly two years, and has given such care and attention to the training of his band of musicians that now they are equal to some of the West End orchestras.

Manchester Musician Honoured.

Dr. Francis Knowles, of the Manchester University, and musical director of the Theatre Royal, Bolton, is to be presented at the next Convocation of the University of Durham for the degree of Mus.Doc.

Bath Pump Room.

Mr. Jan Hurst and his septett of solo musicians must feel gratified by the splendid reception their first week's performances have won from large and critical audiences. At last Saturday's concerts Capt. Herbert Heyner's brilliant singing was acclaimed by repeated recalls, and the dramatic soprano vocalism of Nora Delmarr appealed to many. Next Saturday Mark Hambourg, whose popularity locally is as great as ever, is announced to give two recitals previous to his forthcoming Continental tour.

CONCERTS OF THE WEEK.

TRINITY COLLEGE OF MUSIC.

A very interesting afternoon was spent, under the auspices of the Trinity College of Music, at the Steinway Hall on Wednesday. It consisted of a concert of British chamber music, under the direction of Mr. W. W. Cobbett (member of the College Corporation), and was preceded by an interesting lecture from Mr. Samuel Midgley (of Bradford).

Mr. Midgley's address was a plea for free chamber concerts. As he pointed out, if music was to be beloved and understood, it must be brought to the notice of the multitude, and, if necessary, free concerts should be given. A lot of money was spent annually in the cause of art, and surely a little of it might be devoted to popularising British chamber music. Mr. Midgley advanced figures showing at what relatively small cost such free concerts could be given. It should be added that Mr. Midgley has already worked a scheme of free chamber concerts with conspicuous success in Bradford.

The programme which followed was British chamber music at its best. The soft delicacy and mysticism of Elgar's Sonata in E for piano and violin was succeeded by the robust vigour of J. Ireland's Sonata No. 2 in A for the same instruments. The exponents, Mr. Charlton Keith, the well-known professor of the pianoforte, and Miss Bessie Rawlins, a former violin scholar of the College, played as if inspired, and beautiful and sympathetic renderings were the result.

MARK HAMBOURG'S RECITAL.

There is not a vestige of doubt about Mr. Mark Hambourg's immense popularity. At the Wigmore Hall, when he gave a recital last Saturday afternoon, not only did the audience overflow on to the stage, but a large number of people were left disconsolate in the vestibule, where they lingered throughout the performance, vainly hoping that a few people might leave, and thus give them a chance to get into the hall. The afternoon can be accounted a great personal triumph for Mr. Hambourg. All the old glorious technique is still there, and Mr. Hambourg now adds to it at times a delicacy and refinement of touch which has rarely been equalled. This was particularly noticeable in certain of the Chopin Etudes, which formed no inconsiderable part of his programme. As for the more ponderous items, the chords rang out in that crisp and sonorous way which has so long been Mr. Hambourg's forte, and the audience went into ecstacies. Interest was lent to the programme, which included Beethoven's Waldstein Sonata, by the addition of a well-arranged series of modern morceaux, British composers being represented by Cyril Scott's "Lotus Land," and Arnold Bax's "Whirligig." Other interesting features of a memorable recital were brilliant renderings of Cæsa Franck's Prelude Chorale and Fugue and Brahm's exacting Variation on a Theme by Paganini (op. 35).

IN AID OF ANZACS.

The magnificent Cinema Hall at Australia House was the scene on Thursday evening of an excellent concert given in aid of the fund which is being raised for the establishment of a club for ex-members of the Australian and New Zealand Forces who are resident in England. Great interest was lent to the programme by the fact that a large proportion of the artists were Anzacs. Mr. William Innes Tennant and Mr. Sidney Williamson, who together gave a fine rendering of the celebrated duet, "Watchman, What of the Night?" fell, for instance, into the category. Then there was also the Australian Comedy Couple, Mr. Harry Linden and Miss Ida Berridge, the gentleman a particularly amusing fellow who officiated upon a quaint melodeon, whilst Mr. Charles Johnstone, described as Australia's foremost chocolate-coon, contributed greatly to the evening's entertainment with his neat singing and dancing.

A great success was scored by Miss Roma May, a phenomenally powerful soprano, who sang Philip Arden's "Three Roses" with such effect that an encore was insisted upon. This was Miss May's first appearance in England after six years' absence in Australia. Miss Hilda Gerald-Poel and Mr. Jack Greenhill presented an entertaining skit, "Gerald and the Johnny," and Mr. Charles Bryant executed a number of clever lightning easel sketches punctuated by many witty yarns and anecdotes. Perhaps, however, the two most successful items on the programme were those presented by Miss Mavis Yorke and Mr. Selwyn Driver. Miss Yorke pirouetted like the most delicate of gossamer, and Mr. Driver had his audience positively convulsed over his amusing and original stories. Other well-known artists who contributed their share to the general success were Miss Georgia Drayson, the lady entertainer; Mr. Thomas Tell, the popular tenor; Miss Isobel McLaren, contralto; Mr. Will Kay, in magical moments; Miss Leila Doubleday, the talented violiniste; and Mr. Ernest Drake and Mr. Madoc Davies, two excellent singers.

STERLING MACKINLAY RECITAL CONCERTS.

The success enjoyed by the clever entertainer, Mr. Sterling Mackinlay, has prompted him to inaugurate a series of recitals to be given on the first Monday of every month at Wigmore Hall. The opening one may be said to be of excellent augury for the future, the programme being admirably carried out by well-known artists. Mr. Vincent Ryan was responsible for the opening item, the prologue from Leoncavallo's "Pagliacci," and later for an aria from Gounod's "Reine de Saba." In addition to Mr. Mackinlay's own contributions of songs by Graham Peel and Sullivan, two pleasant singers were heard in Miss Dorothy Squire and Mme. Sylvienne d'Albert, the latter choosing ambitious work in Gounod's waltz song from "Romeo et Juliette," an aria from Mascagni's "Cavalleria Rusticana," and "Connais de le pays" from "Mignon." Instrumental variety was lent by the brilliantly executed pianoforte solos of Mr. Yorke Bowen, amongst his items being Chopin's Nocturne and Scherzo, Debussy's "The Submerged Cathedral," and two of his own compositions. Selections from the repertoire of Miss Elise Craven, and the songs of Mr. Arthur Brown, made up the rest of the programme, which was much appreciated by the audience. Miss Irene Asdaile provided sympathetic accompaniments.

N.S.L. CONCERTS.

THE ALHAMBRA.

The evening was noteworthy by reason of the fact that Miss Florence Fawaz, a dramatic soprano hailing from Australia, made her début in London. Miss Fawaz's voice is of the genuine soprano timbre, and she used it with rare intelligence. The difficult Wagnerian aria "Greeting to the Hall of Song," was accomplished by Miss Fawaz with the greatest ease and distinction, and London should soon be echoing the nice things that have been said about her in the Antipodes. The popular tenor Mr. Frank Webster was also in fine form. First Verdi's "Questa O Quella," then Coleridge Taylor's "Onaway Awake, Beloved," and lastly the well-known ballad, "For You Alone He Gave." Even then the audience were not satisfied, and a fourth song was insisted upon—quite a rare occurrence at these concerts. Other vocalists to secure popular appreciation were Mr. Stewart Gardner, Miss Dorothy Helmrich, and Miss Jane Croft, who gave an exquisite rendering of the beautiful "Visi d'Arte," from Puccini's "Tosca." Mr. Jack Morrison caused great amusement by showing how several well-known pros., including Harry Weldon and Wilkie Bard, would sing London's latest ear-haunting refrain, "Swanee." Mr. Sterndale Bennett and that talented pair, Miss Muriel George and Mr. Ernest Butcher, also contributed to the evening's entertainment. Mr. Norfolk Megone and his orchestra played a long and exacting programme in a manner which gave great delight to the numerous music lovers present. The genial Mr. D. McGregor is again manager for these Sunday concerts.

FINSBURY PARK EMPIRE.

Selections played by Mr. Frederick Stock's orchestra formed the instrumental portion of the attractive programme at Finsbury Park Empire on Sunday evening, opening with admirable performances of "Tannhauser" and "Martha." There was charm, too, in the characteristic piece, "In a Monastery Garden" (Ketelby), with the popular valse, "Wyoming," as an encore. Another selection that elicited prolonged applause was Verdi's "Rigoletto," followed by the always effective "March of the Little Leaden Soldiers" (Pielne), and later the humorous interlude, "The Jolly Musicians," &c.

The vocalists included Miss Alice Wright, who gave an excellent rendering of "Hills of Donegal" and "A Summer Night." Miss Florence Pawar, who comes from Australia, gained a good reception for her artistic treatment of "The Call of the May-time" and other songs. Mr. Walter Glynne sang in effective style "Before You Came" and "Sanctuary." Mr. Bromley Carter entertained with humorous song and story, and mention should also be made of Mr. Alfred Saxton's cornet solo, "The Last Chord." Miss Edith Baldry was the efficient accompanist.

CONCERT PARTIES AT WORK.

Escott's "Ickepams."

This enterprising firm is now keeping pace with the leading publishers, by running its own concert party, under the title of The Ickepams. The manager is Mr. Wallis Barrington, well known in concert party circles, and the artists engaged include Miss Lula Leigh, Mr. Harry Friend, and Miss Dorothy Penn, whilst at the piano will be Mr. Will J. Amphlett, the composer of Escott's tremendous ballad success, "A Garden of Paradise," and other popular ballads.

The Bondonas.

Keith Prowse and Co., Ltd.'s costume concert party, The Bondonas, having just concluded their extraordinary successful season at Deal, have returned to London, to fulfil numerous engagements for the winter season.

The Ramblers.

Will Tissington and Katharine Craig are presenting their concert party, "The Ramblers," at the Pier Pavilion, Hastings, this week. Included in a talented company are—Clarice Clare, soprano and light comedy artist; Elsa May, soubrette and dancer; Laura Beckett at the piano; Rowland Bernard, comedian; Eric Tissington, humorist and eccentric dancer; and the inimitable comedian, Griff Hodson. A prominent and popular feature of the show is the Ramblers' Jazz Band, which gets a great reception.

The Summits.

In response to general desire, the Summits remain yet another week in Hall Caine Land. The final curtain of this most successful season was rung down on Saturday evening last at Derby Castle, but for the amusement of those who remain in the island another act drop was rolled up at the Gaiety Theatre on this very attractive entertainment the Monday following. Mr. Albert Lyon presents the show, and the programmes are subtly coloured with variety. The artists include Miss Blanche Hern, contralto; Miss Bertha Callen, impressionist; Miss Maie Walker at the piano; Mr. Jack Thomas, tenor; Mr. Edgar Sawyer, comedian; and Mr. Albert Lyon and Miss Ivy Westaby, in their specialty dances, duets, and travesties.

The Mountebanks.

The Tatlers terminated a fortnight's stay at Bohemia, Broadstairs, on Saturday, and were followed on Monday by the Mountebanks, who are providing first-class programmes.

The Rogues.

At the Anglesey Palace, Burton-on-Trent, Fred Roper and Bart Brady present the Rogues concert party. The artists are—Lillie Selden, violinist; Max B. Miller, light comedian and dancer; Vera Barker, soubrette; Fred Roper, entertainer and dancer; Alix Arnott, entertainer at piano; Bessie Millard, soprano; Bart Brady, Comedian.

Royal Vaudevillians.

Messrs. F. Marriott-Watson and Captain Julian Bainbridge have provided another tit-bit for the patrons of the "Under-the-clock" Pavilion, South Shields, in the shape of a return visit of Percy H. Halmshaw's Royal Vaudevillians," who made themselves so popular on the occasion of their previous visit only three months ago. The Gladwyn Trio, in a delightful musical ensemble, again gives great pleasure, and includes Miss Bobs Gladwyn, flautist-soprano; Miss Madeline Gladwyn, at the piano; and Miss Marjorie Wynne, violinist. Miss May Royal, a brilliant and versatile entertainer, while Mr. J. Rupert Fairbanks is a tenor of more than ordinary ability. Rob E. Douglas, the popular comedian, is a "scream," as is the Scotch humorist and dancer, Sandy Fraser, who spares no effort in his desire to amuse.

Seven Nobodies.

Mr. Harry Leslie's popular concert party, the Seven Nobodies, under the direction of Charles Wade, are meeting with their usual big success at Leslie's Rusholme Pavilion, Manchester, this week. The party include Harrington Weeks, Mabel Leslie, Bert Mellor, Peggy James, Ivan Grey, Joan Beauchamp, and Charles Wade. Miss Mabel Leslie is to manage the well-known combination, The Cadets.

Catlin's Royal Pierrots.

Mr. Will Catlin's troupe opened a two weeks' engagement at the Opera House, New Spa, Bridlington, on Monday night. Mr. Catlin has brought a number of the old favourites, as well as new talent, and as the company has always been great favourites in Bridlington, there is no doubt of a successful engagement.

St. Leonard's Palace Pier.

The summer season ended at the Palace Pier, St. Leonards, last Saturday night, and it is safe to say that it has been one of the most successful in the history of the pier. Much of this success has been due to the energetic and go-a-head methods of Mr. Percy Brown, the business manager, and he must be congratulated heartily on the result of his efforts to place the best attractions before patrons. On Sunday last Mr. George Beach, the pianist, gave two most enjoyable concerts, which were well attended. The Pavilion is now closed until Saturday night, when Mr. Norfolk Megone and his fine orchestra make their initial appearance for the winter season. Mr. Megone is no stranger to Hastings and St. Leonards, and he has a great number of followers locally. He is bringing an orchestra composed entirely of solo players, and the combination should prove a most valuable asset here. The programmes will be so varied as to suit the musical taste of all classes. Mr. Norfolk Megone made his farewell appearance in London last Sunday at the Alhambra prior to his coming to the Palace Pier. The vocalists at the opening concerts on Saturday and Sunday next will be Miss Lawson Tayler, late principal soprano, and Mr. Albert Kirkman, late principal baritone, of the Royal Carl Rosa Opera Co.

Reginald Leyland's marches, one-steps, "Our Tommies on the March," and "The Anzac," will be played by the orchestra, under the direction of Mr. Herbert Godfrey, at the fancy-dress dance at the Crystal Palace next Saturday evening. These numbers are now on Regal records.

MUSIC IN PARIS.

FROM OUR SPECIAL CORRESPONDENT.

"Faust" at the Opera.

The huge stage at the National House has its advantages where spectacular opera is concerned; but these are countered by disadvantages under which the works often suffer from a musical point of view, particularly in regard to the choruses and ensembles.

In the Kermesse scene the up-stage choristers are distant about the length of a fair-sized village square from the choristers down stage; and heard from the auditorium there was a perceptible difference of time between the arrival of the sound of these voices and of those. So as not to make confusion worse confounded, the conductor, Mr. Gaubert, took the choruses at a pedestrian pace which robbed them of all sparkle and gaiety. Mme. Madeline Bugg, famous here for her Thais, was the Marguerite, blonde, but without the traditional twin plaits. She has a big, brilliant voice, marred by a tremolo so persistent as to make her singing sound like a continuous trill. M. Léon Laffite, the Faust, sang at full voice the whole evening, except at the end of the cavatina, where he employed a sudden and unabashed falsetto. There was a fine Mephistofeles, M. Gresse; a good Martha, Mme. Bardot; and a soprano Siebel, Mlle. Loute-Brun.

The usual "divertissement" came between the duel and prison scenes. Faust and Mephistofeles, seated at a sort of buffet furnished with cups and goblets, looked on at an old-style ballet danced by tulle-skirted coryphées and others in semi-Greek costumes. The Parisians see nothing incongruous in all this. The première danseuse, Mlle. Bos, is a charming artist.

"Lakme" at the Opera Comique.

Massenet's Indian opera is one of the Parisians' passions, never absent from the repertoire, and Miss Mignon Nevada was paid a rare compliment in being asked to appear in the name part. It will be remembered that her Lakmé was an outstanding success of Mr. Rosing's ill-fated London Opera House season, and it is only necessary to say now that the Opera Comique public acclaimed it as enthusiastically as Londoners did in 1915. M. Friant, a young tenor with a pretty quality of voice, made his début as Gérald, and Mlle. Dubost, a good mezzo-contralto, made hers as Mallika. The governess, "Mees" Benoit, condemned to wear a bilious confection—supposed to be in the English taste under India's sun—raised the usual merriment in the auditorium with her outspoken preference for "the dear London fog." The opera is beautifully put on except for the astonishingly poor performance of the ballet. An Indian spectator was heard to remark: "This may be imitation Russian but it has nothing to do with the dances of my country." Mlle. Sonia Pavloff, the première danseuse, gorgeous in cloth of gold, gave us some pleasing moments.

"Carmen."

They give "Carmen" with all the dialogue at the Opera Comique; even Micaela's guide to the smugglers' lair has quite a part. Miss Alice Rameau, a visitor to the company, has a contralto of rather shallow texture in its lower part, owing to abuse of the "chest register" (so-called), but she has fine high tones. Her Carmen is distinctly exciting—after the Maria Gay type. She makes her die the brave death of Prosper Mérimée's heroine. Arms outstretched, head thrown back, she awaits José's knife. M. Friant sang very well indeed. The public were remorseless enough to make him repeat the Flower Song—a stiff test for any tenor. The rather heavy Escamillo, not entirely suited to the part, was M. Audoin. A good show was made of the procession of the "Corrida," and the dancing chez Lillas Pastia went with a splendid verve, with Mlle. Dugué in a solo, "La Flamenca." The interludes, under M. Mazellier, were played to perfection, the wood-wind especially distinguishing themselves.

An American Prima Donna.

Miss Hilda Roosevelt, a niece of the President, and a member of the Opera Comique company, was the Manon in Massenet's opera at Thursday's matinée. With a beautiful voice, admirably used, a handsome presence, and youth on her side, her future should be bright indeed. At moments she reminds one very much of Edvina. They call M. Marcellin, the Des Grieux, the "young Caruso," here. His tenor is certainly of very pure, charming quality. Like his great namesake, he is painstaking in his vocal work, and a good actor. M. Audoin made a capital Comte—this time the part was quite in his line—and W. Parmentier's Lescaut could not have been bettered. Cuts are unheard of at the Opera Comique; the public would be indignant at being deprived of any part of any one of the five acts of their beloved Massenet. The Cours la Reine scene is well staged, with the nicest attention to detail. A graceful minuet was part of "Le Ballet du Roy."

Concerts.

The concert season set in in earnest last week. On Wednesday took place the first of the Concerts Touche, the programme consisting of Gluck's Overture to "Iphigenie," Haydn's "Serenade," Monsigny's "Chaconne," Schubert's "Trout" quintette, "Rameau's "Castor and Pollux," and Mozart's "Jupiter" Symphony. On Saturday afternoon a "Festival of French Music," inaugurated the Pasdeloup season at the Opera. Chabrier's Overture to "Gwendoline," Rabaud's "La Procession nocturne," Fauré's "Ballade" for piano and orchestra, with Mlle. Magda Tagliaferro as soloist, Debussy's "L'après-midi d'un faune," Dukas' "La Peri," and the ballet music from Berlioz' "Damnation of Faust," comprised the programme, which was repeated at Sunday's concert. The conductor of the fine Pasdeloup orchestra is M. Rhené-Baton. On Sunday, too, was held the first of the Salle Gaveau series. Wagner—almost taboo here at the moment—Rimsky-Korsakov, Schubert, Franck, and Debussy, were the composers drawn upon. There is no difficulty in getting audiences for all these and other concerts. On the contrary, the box-offices are besieged as soon as opened. Deadheads are an unknown quantity, and even the legitimate native critics are hard put to it to get a single seat.

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SUNDAY SMOKING CONCERT. The large audience at the Aeolian Hall was so appreciative on Sunday evening last that the interval had to be dispensed with in order to get through the generous programme provided. The most conspicuous success of the evening was Mr. Thornley Dodge, whose musical comedy burlesque was received with hearty laughter. With the aid of a very simple make-up, this clever artist enacted the opening chorus, hero, heroine, and finale in irresistibly droll manner; his final study as a kerbstone vendor of penny novelties was also very good, and the new song, "Just as Good as Wot We've got To-day," which accompanied this sketch, will be in great demand this season. Mr. Frank Armstrong's organ solos were again great favourites; Miss Inthea Pitt's fine contralto voice was well suited to the two songs, "Touch Not the Kettle" and "The Silver King"; the Hope Havart Duo obtained harmonious sounds from their musical glasses; Mr. Ernest Wellbeloved distinguished himself with some clever monologues; Miss Doris Bates' violin solos were admirably rendered; and Miss Biddy Doyle appeared in some Irish character songs. Miss Adeline M. Jones was a helpful and discerning accompanist.

THE LATEST MUSIC.

NEW SONGS AND PIANO PIECES.

Gino Valbonesi has a gift, invaluable in a ballad music writer, for inventing expressive melody. Two of his songs, "Love" and "Desire" (published by Hamilton Bros. and Co., 5, Howley-place, Paddington), should interest vocalists who are looking for songs of a popular but not too banal type. The verses of both—full of pretty sentiment—are by A. E. Jackson. "Love" also has Italian words, which, however, are not a translation from the English text. The accompaniments, though simple, are well designed, and possess an independence that makes them interesting.

"Ludlow Fair," a setting of verses out of A. E. Housman's "A Shropshire Lad," comes from Weekes and Co., 14, Hanover-street. Sheridan Gordon's music has vigour and rhythmic impulse. The suggestion of vague far-off-ness in the accompaniment at the words, "on the way that they will not return," is a felicitous touch. On no account should the direction to keep strict time be disregarded. All baritones will want the song. That Mr. Charles Tree sings it is sufficient recommendation. By Ray Palmer and William N. Macquarrie is the sacred song, "My Faith Looks Up to Thee," a prayer for guidance and strength in "life's difficulties." Mr. Macquarrie's music combines a certain grace with a humility expressive of the words. Contraltos will find the song appropriate for church organ recitals.

A good deal of license being permitted to Love's poets, the fact that a blossom particularised as "Love's Own Rose" (words by Eileen Price-Evans, music by Kenneth Wynne), is described as "that flower of blue divine," and that it is said to "shine all day, ever bright and gay," although "no one knows where it grows," need occasion little surprise. The waltz refrain—a pretty melody—manages to avoid the commonplace, and there are appealing little touches in the music of the verse part.

GREAT YARMOUTH AND HUSTLE.

On September 14 a meeting of the members of the Great Yarmouth Entertainments' Association was called to discuss the question of organising a benefit to Mr. Frank Gee, whose alfresco season with "The Troubadours" had been very badly affected by the "summer" weather. The meeting unanimously decided in favour of the benefit, and Mr. Walter Nightingale (Chairman) promptly gave the free use of the Aquarium Theatre, including lighting, for the function.

A move was made on the next day for the benefit to take place on the afternoon of Sept. 23, and a programme which included the Follies, Victor André, Martin Henderson, the De Breans, the Britannia Pierrots, and an excerpt from "Oh, Joy!" and "Mr. Tonies of London," got together at short notice.

Everybody gave their services willingly, the whole show being under the management of W. Scott Phipp, the Secretary and Advertising Manager to the Association, and, to make a long story short, on the evening of Sept. 25 Mr. Walter Nightingale handed to Mr. Frank Gee a cheque for £125, being the proceeds of the benefit, and free of all expenses.

In addition, a claim has been put in for the tax (roughly, £20), and it is hoped to add this to the said proceeds in due course.

The entertainment was graced by all the best-known people in Great Yarmouth, and went through without a hitch.

CONCERT PARTIES TOURING.

Activity of 1920.—Halifax (Season).
Anglo-Indians.—Oct. 4, Hippo., Bedminster; 11, Palace, Wells, Somerset.
Arcadians.—Arcadian Pav., Bradford (Season).
Bondonas.—Pavilion, Deal (Season).
Busybodies.—Alexandra Hall, Dovercourt Bay (Season).
Cap-It-Alls.—Bridlington (Season).
Chow-Chows.—Pavilion, Gravesend (Season).
Eclipse Entertainers.—Bandstand Pavilion, Sheerness-on-Sea (Season).
Frills and Flounces.—Oct. 4, Arc., Llandudno; 11, Arcadia, Colwyn Bay.
Fun.—Montebello Lawns, Ilfracombe (Season).
Georgians.—Jetty, Margate (Season).
Gipsies. — Oct. 4, Garrison T., Bulford Camp; 11, Pier Pavilion, Hastings.
Golden Vanities.—Pier, Hastings (Season).
Joy.—Oct. 4, Empire, Redcar.
Jollities.—Lawn, Tankerton (Season).
Mischief.—Lowestoft (Season).
My Fancy Songsters.—Victoria Pav., Ramsgate (Season).
N'Everything.—Sylvan Palace, Aberystwyth (Season).
O.P.Q.'s.—Pier, Eastbourne (Season).
Optimists. — Arcadia Theatre, Llandudno (Season).
Pedlers (A Company).—Coliseum, Whitby (Season).
Pedlers (B Company).—Clifton Hall, Margate (Season).
Pierrot Pie.—Pierrotland, Bognor (Season).
P.P.P.—Oct. 4, Pavilion, Derby.
Qualities.—Arcadia, Sandown (Season).
Revelry. — Sun Pav., Kingston-on-Thames (Season).
Rittie's (Philip), St. James's Hall, Worthing (Season).
Royal Vaudevillians. — Oct. 4, Pavilion, S. Shields; 11, Alexandra Hall, Dovercourt.
Scottish Dons.—Oct. 4, Lyric, Hull; 11, Picture House, Kilwinning, N.B.
Society Six.—Oct. 4, Jesmond Pav., Newcastle.
Superbs.—Oct. 4, Leslie's Pav., Manchester; 11, Assembly Rooms, Chester.
Versailles.—Castle, Abergavenny (Season).
Witty Bunch.—Spencer's Pav., Littlehampton (Season).
Wits, The.—Oct. 4, Pier Pav., Plymouth.

Mr. Frederick Stock and his orchestra have just concluded a successful season at Selwyn Bay, and on Sunday evening their reception at a N.S.L. concert at Finsbury Park Empire was of the most cordial description. One of the selections, entitled "Souvenir," composed by Mr. Stock, was specially well received. There is no truth in a report which has gained currency that Mr. Stock has intentions of going to America.

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Aug. 16: Mr. Matheson Lang.
Aug. 23: "Jack O' Jingles."
Aug. 30: "Sunshine of the World."
Sept. 6: O'Mara Opera Company.
Vacant Dec. 13 (?).
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BIRTHDAYS OF THE WEEK.

Happy Returns to—
Ruth Zillwood—Wednesday, Oct. 6.
George Hestor—Wednesday, Oct. 6.
Muriel Martin-Harvey—Wednesday, Oct. 6.
Rose Paget—Thursday, Oct. 7.
Sir Walter de Frece—Thursday, Oct. 7.
Fiorence Glossop-Harris—Friday, Oct. 8.
Harriet Vernon—Saturday, Oct. 9.
C. Beresford—Saturday, Oct. 9.
Annie Hughes—Sunday, Oct. 10.
Jean Aylwyn—Sunday, Oct. 10.
C. Charrington—Sunday, Oct. 10.
Frank Weathersby—Sunday, Oct. 10.
Fred Kerr—Monday, Oct. 11.
Eille Norwood—Monday, Oct. 11.
C. Wilmott—Monday, Oct. 11.
Lucy Clarke—Monday, Oct. 11.
D. Lyn Harding—Tuesday, Oct. 12.
Bennett Scott—Tuesday, Oct. 12.
Godfrey Tearle—Tuesday, Oct. 12.

FIRST NIGHTS OF THE WEEK.

The Labour Problem Dramatised—The Case of Rebellious Dahlia—A Play of the Hereafter—Famous Novel at the Footlights.

"THE RIGHT TO STRIKE."

A Play of to-day, in Four Acts, by Ernest Hutchinson, Produced at the Garrick Theatre Tuesday, Sept. 28.

Dr. Miller ..... E. Holman Clark
Dr. Eric Miller ..... George Hayes
Dr. Wrigley ..... Charles Kenyon
Dr. Donald ..... Arthur Ewart
Alfred Fletcher Watson ..... Arthur Phillips
Walter Dewhurst ..... Olaf Hytten
Mr. James ..... F. B. J. Sharp
Sir Roger Pilkington .. Bassett Roe
Ben Ormerod .. Lauderdale Maitland
"Tubby" ..... Kenneth Kent
"Sidey" ..... Reginald Denham
Gordon Montague .... Leon M. Lion
Mary Miller ..... Marjorie Day
Rose Ormerod ..... Lilian Christine
Elizabeth ..... Laura Smithson

This is a serious play of unusual interest, attacking one of the burning questions of the day. That it was attended on its initial production at the Garrick by some of the big Labour leaders, and that the theatre proved to be "a house divided against itself," so far as the audience was concerned, and that at least one of the Leaders has since made his views on Mr. Hutchinson's play public, all go to prove the importance attached to the author's views, which are excellently embodied in a striking, well-constructed, and well-written play.

We gather that the author sees as a solution to the post-war unrest, a greater sense of solidarity, a wider and deeper "brotherhood." It is undeniably a relief to sit through a play of which the prevailing topic is social instead of amorous. The fight between Labour and Capital is the absorbing interest, and the arguments on both sides are set forth reasonably and fairly.

A local strike of the railwaymen controlling a small but important section of the line at Valleyhead, Lancashire, is imminent when the play begins. Their leader is Ben Ormerod, signalman, a fine, straightforward fellow, much respected in the neighbourhood. His young wife, Rose, is expecting her first baby, and is under the care of Dr. Miller, whose son, Eric, also a doctor, is just back from his honeymoon. Conferences fail, mainly owing to the influence of a fiery agitator, and a week after the strike has started Dr. Eric is killed by the strikers in an attempt to bring food to Valleyhead by motor car. Consequently the doctors, headed by Eric's bosom friend, Wrigley, start reprisals by declaring a doctors' strike. The great moment comes when a critical operation is necessary to save the life of Rose and her baby, and no doctor will attend her. Dr. Miller wavers, and goes in answer to Ben's appeal, but he doubts his nerve power. Wrigley is the only surgeon within call who can perform the operation, and, deaf to Dr. Miller's reasoning, and obdurate to Ben's misery and self-reproach, he yields finally to the pathetic appeal of Eric's broken-hearted girl-widow.

There is some fine acting in "The Right to Strike." The part of Dr. Miller is beautifully and touchingly acted by Mr. Holman Clarke, and Mr. Charles Kenyon is splendidly vigorous and sincere as Dr. Wrigley. Mr. Lauderdale Maitland is admirable as Ben, and Mr. Leon M. Lion gives a remarkably clever sketch of the agitator. Excellent work is done by Mr. Bassett Roe and Mr. F. B. J. Sharp, while Miss Marjorie Day's performance is rich in pathos and womanly feeling.

"EVERY WOMAN'S PRIVILEGE."

Comedy, in Three Acts, Produced at the Globe Theatre, Tuesday, Sept. 28.

Sir James Lavory ..... Herbert Ross
Harold Glaive ..... Basil Rathbone
Mortimer Jerrold ..... C. M. Hallard
Lake ..... E. A. Walker
Mrs. Wynne-Parker ..... Helen Rous
Mrs. Strathwood .... Vane Featherston
Mary ..... M. Balvaird-Hewett
Dahlia Lavory ..... Marie Löhr

The rebellious daughter is the peg on which Mr. J. Hastings Turner has hung the comedy that marked the welcome re-appearance of Miss Marie Löhr at the Globe. The piece is very smartly written, and has any amount of epigrams and clever lines that cloak a certain artificiality that parvades the whole play. Thus, while we are amused by the witty dialogue, the characters fail to excite sympathy or interest, except of the mildest, so obviously are they of sawdust instead of flesh and blood.

Miss Marie Löhr's charm and beauty and brains almost make Dahlia Lavory a convincing personage. Dahlia is a modern daughter, who not only refuses to call a spade a garden implement, but allows herself the latitude of the classic phrase employed by Samuel Wilberforce. Dahlia has an aunt who is enough to drive any girl of spirit to rebellion, a father who loves sleep and peace and "hated rest cures, so he went into the House of Commons"—(this is not a fair sample of the author's humour), and an admirer, Mortimer Jerrold, who was good-looking, highly polished, cut on very conventional lines, and had £12,000 a year. Dahlia was overwhelmed by this accumulation of blessings and struck. As a beginning she sought relief by inviting missions to her father's delightful house in the country and entertaining them to tea and rompa in the paddock. Then, finding this means of escape inadequate, she persuaded the Secretary to the mission, a young man with a lot of red tie and a diffident manner, to consent to a spurious engagement. To scandalise her family still more, Dahlia announces that she is going off to London with Harold Glaive (the Secretary), and the two are to start a joint and platonic career in Bloomsbury.

Everything happens as planned, and we find the pair in Bloomsbury in Dahlia's rooms engrossed in literature and politics—engrossed, that is, so far as Dahlia is concerned, for propinquity and opportunity have been too much for the young Socialist, and he is head-over-heels in love. The scene between the two is entertaining, the man "sloppy" (the word is Dahlia's) with sentimentality, the girl annoyingly cool, at what she considers "a case of distemper" in her colleague, indifferently permitting him the kiss he craves. Aided by the girl's father, the rich admirer resolves to teach her a lesson that will cause her to lose her supreme confidence in herself. The theft of her latchkey enables him to let himself into her rooms late at night to play the "bold, bad man" (with Sir James as hidden chaperon in the hall). Conscious of the presence of a hidden chaperon of her own in the bedroom, Dahlia thoroughly enjoys herself, and leads Jerrold on to the inevitable fierce embrace, but the "game that began between them as a jest" ends in unexpected sincerity. The test kiss brings out the truth, and, to her own disgust, Dahlia is forced to admit that Cupid, "the infernal little sniper," has disarmed her at last.

Miss Marie Löhr makes Dahlia a delightful type of the modern English girl, impetuous, self-willed, healthy in body and mind, and overflowing with vitality. Mr. C. M. Hallard is an exquisitely polished Mortimer Jerrold, and Mr. Basil Rathbone does his excellent best to impart actuality to the character of Harold Glaive. Miss Vane Featherston is delightful as a sympathetic widow, and Mr. Herbert Ross is admirable as the kindly, sleepy Sir James, while as the domineering aunt, Miss Helen Rous plays with her usual sense of character.

"THE CROSSING."

A Play in Two Acts and an Epilogue, by Algernon Blackwood and Bertram Forsyth, Produced at the Comedy Theatre, on Wednesday, Sept. 29.

Antony Grimshaw ..... Mr. Herbert Marshall
Margaret Grimshaw .. Miss Irene Rooke
Nixie Grimshaw .. Miss Marjorie Gordon
Rosie Grimshaw .. Miss Mercia Cameron
Richard Petafor .... Mr. Hubert Harben
Maid ..... Miss Margaret Murray
Roger Blair ..... Mr. Halliwell Hobbes
Derek Grimshaw .... Mr. Deering Wells
Maria Grimshaw .... Miss Mary Barton

That the theatregoer who goes to his theatre, first, for the enjoyment of true dramatic art,—that such a person is a far more familiar figure to-day than ever he was before, one does not feel disposed to doubt. It is, in fact, one of the few really happy circumstances surrounding our social reconstruction. But he who is encouraged by a mere appeal to the emotions is still in the midst, one finds. This play shows it. But it must be admitted that this play is an appeal to more than the common-or-garden emotions. The emotions it contrives to "cultivate" are those that involve the questioning of things invisible—and can anybody, no matter who, deny his interest in anything that attempts to solve the mystery of "that undiscovered bourne, whence no traveller returns"? Assuredly no; although one would expect him rather to see the attempt carried out in church or synagogue, not in a place of make-believe.

However, "The Crossing" was rapturously received on its first occasion; and one likes to find a reason for this—especially from the point of view of the real playgoer.

It was not the play that achieved the great success. It was the fact of the wonderful sincerity in which it was conceived, and the same in which, by an understanding company of players, it was brought forth. Sincerity is such a rare jewel that, when found, it deserves a full rejoicing.

And to some—though probably not real playgoers, these—there was the "awfulness" of atmosphere at the period when the play reached what stood for its climax; or spiritualism's comfort that it obviously purported to bring to each of us—"believer" or "unbeliever"—who had lost a soldier son, a darling mother, a staunch friend—any of these inestimable treasures, to re-unite with whom, one day, is a matter of great, great longing.

Antony Grimshaw, retired from business, is visited by his brother-in-law, Richard Petafor, who begs him to return to his old firm. Antony declines, for he has grown an idealist, striving for the regeneration of society. He has no use for the capitalist's life.

It is Christmas. The men go out to buy presents. Antony does not come back. But there is a strange wind blowing through the house, though all the doors and windows are fast shut. Nixie—a little daughter, who has "understood" and helped Antony—knows what it means. It is "Daddy"—and presently he enters in ghostly shape, only Nixie seeing.

Then—after the soul of Antony has met the souls of his dear departed, and together they have much rejoiced—then the family learns of a street accident, in which "death was instantaneous."

In the end, all, like Nixie, "understand." They feel Antony's presence. Their faces are lit with a new light, where before, save Nixie's, they were dimmed with the shadows of either doubt or ignorance.

"The Crossing" is such that one hesitates to criticise the players' performances in conventional terms. There is not a call to speak of "his cleverness" or "her brilliant portrayal." There is cleverness, unquestionably. But it is sincerity that matters—even in the case of an exoteric character like Mr. Hubert Harben's Petafor, who, for lack of it, would have little to commend. And sincerity there is in abundance. First, in Mr. Herbert Marshall's exalted idealist, Antony, whom one is bound to notice most; then in Miss Irene Rooke's Margaret, who, though she "doubts" in the beginning, is sincere always; then in the Nixie of Miss Marjorie Gordon. And in the others, without exception at all.

THE PHŒNIX ARRANGEMENTS.

A comprehensive programme is announced for 1920-1921 by the Phœnix, whose mission it is to produce plays of the older dramatists. In October they give "Venice Preserv'd," a tragedy by Thomas Otway, and in December "Volpone; or, The Foxe," a comedy by Ben Jonson. The 1921 section comprises "The Witch of Edmonton," a tragi-comedy by Dekker, Ford, and William Rowley; "All for Love," a tragedy by John Dryden; and "Bartholomew Fair," a comedy by Ben Jonson. The plays will be given in the setting designed by Norman Wilkinson, who is also at work on a new production of Shakespeare's "Tempest." Performance take place on Sunday evenings and Monday afternoons.

"THE GREAT LOVER."

A Play in Three Acts, by Leo Ditrichstein and Frederick and Fanny Hatton, Produced at the Shaftesbury Theatre on Saturday, Oct. 2.

Manager of Gotham Opera House ..... Mr. Morton Selten
Secretary ..... Mr. Nat Madison
Stage Manager .. Mr. Talbot Homewood
Giulia Sabattini ..... Miss Beverley Sitgreaves*
Press Agent .. Mr. Charles Buckmaster
Carl Losseck ..... Mr. Griffith Humphreys*
Mme. Treller Beinbrich ..... Miss Alice Phillips*
Posnasky ..... Mr. Nathan Natoff*
Sparapani .... Sig. Tony De Lungo*
Ethel Warren ..... Miss Virginia Fox Brooks*
Carlo Sonino .. Mr. Frank J. Randell
Jean Paurel .. Mr. Maurice Moscovitch
Maestro Cereale ..... Sig. William Ricciardi*
Dr. Mueller .. Mr. Michael Sherbrooke*
Paurel's Valet ..... Mr. A. E. George
Dr. Stetson ..... Mr. C. B. Vaughan
Mrs. Peter Van Ness ..... Miss Christine Maitland
Mrs. Fred Schuyler .. Miss Gwenda Wren
Sonino's Mother .... Miss Ruth Mackay

* Of the Gotham Opera Company.

The foreman of the Tower of Babel builders must have experienced much the same sensation as did the manager of the Gotham Opera House, New York, the day he welcomed his assembling "stars." Italian, French, American, American-English, German—all tongues (except, possibly, Czecho-Slovagian and Chinese) were shrieked at him, across him, behind him—and it was with a marvellous patience and tact that he patched up the various little "misunderstandings," each the result of the proverbial professional jealousy, and reached his first night without a doctor. In this, Act I., of "The Great Lover," we had, as a matter of fact, interesting—though, we contend, exaggerated—views of what goes on "behind" in the world of Grand Opera.

Of the "stars" was Jean Paurel, the great baritone. He was the Don Giovanni of Don Giovannis on the stage, and, it was soon quite obvious, the same off it. At the manager's he met Ethel Warren, the young American lyric soprano, and was fascinated. He told her that at that moment he loved for the first time in his life; but she thought, in Grand Opera's equivalent way of thinking, that that might with better hope of success be imparted to the marines. However, she did not discourage his advances, for she realised that the favours of "the biggest frog in the whole pond" (as Paurel called himself) was worth a lot to her career. That would have been all very well but for Sonio, a much lesser-known singer, who had met her abroad, and whose love for her was of the genuine, simple, go-through-hell kind. Sonino was furious, because Paurel refused to give up the big part when his throat was bad; Paurel was furious because he was jealous of Sonino's marked ability.

The climax was a great outburst of fury, during an interval of "Giovanni." An old enemy, Prima Donna Sabattini was in the company, and it was her "talk" that caused it all. Paurel, through shouting, lost his voice, and Sonino had to deputise. The ovation "off" was heard up the dressing-room passages, and a brilliant Act II. was over with the former's pathetic soliloquy: "The King is Dead, Long Live the King!"

It transpired, days after, that Paurel's opera days were done. Ethel Warren was torn between Love and what she now thought her Duty. But he let her go to Love, knowing that Youth called Youth. He was no longer young himself. He broke his heart as she left, and the audience on Saturday was weeping tears of pity for him—until a 'phone bell rang and the final curtain fell on his acceptance of a dinner-and-taxi suggestion by some silly society butterfly whose "idol" he had been.

This ending had further to emphasise the Paurel character, no doubt; but it would have been much more satisfying to many had it been omitted.

Mr. Maurice Moscovitch quite re-established himself as Paurel. Though his diction was not that to which one is used in Europeans, his acting throughout showed all the master touches that are his—and, on reflection it can be fairly said his alone. He commanded the part, and that meant the exploitation of a hundred and one gestures, now this, now that—and a great sense of humour, an earnestness, a vitality, always. He commanded the part, and so the play. For the one is the other.

The rest of the characters were often seen, and they were in the best of hands. But for the most part they could be merely character studies. Miss Virginia Fox Brooks, the Ethel Warren, was perhaps the most conspicuous. She was excellent, though more the artist in light than emotional vein. Mr. A. E. George's Valet was typical of that clever and popular actor; Miss Ruth Mackay left a short, "heavyish" scene well applauded; Miss Beverley Sitgreaves was Prima Donna to the life; and there were just the necessary amounts of ambition, pride, and sincerity in Sonino as Mr. Frank Randell played him. The casting of Sonino was important, and it was wisely effected.

Mr. Nat Madison was a true American, and there were great laughs when Sig. Ricciardi and Mr. Michael Sherbrooke went through their Italian and German "bits."

Actor and Artist

Mr. Harry Furniss, who is playing Emilio in "The Romantic Young Lady" at the Royalty Theatre, has just commenced his Academy picture. His versatility is proved by the fact that, besides acting, he has been a principal dancer in the Imperial Russian Ballet, designed the beautiful dresses which were seen recently in "Medorah" at the Alhambra, and has written several plays, one of which is shortly to be produced by a West-End management.

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THE ERA

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WEDNESDAY, OCTOBER 6, 1920.

THE VOICE OF THE PUBLIC.

IF public opinion were suppressed, the world would stop still, or go backwards. It could not start rolling on again until the free expression of its inhabitants had been restored. Progress, in the real sense, is impossible unless the voice of the majority is heard, and that is why honest criticism, even if it upsets our vanity and runs counter to our most precious theories, should never be resented. There is more virtue in a friend who tells a bad actor that he is a bad actor, than in another who covers up the unpalatable fact in honeyed words. The honeyed words are a concealment of public opinion—and the bad actor, having received no corrective food for thought, goes on acting badly.

Room for Honest Criticism.

We do not take exception, then, to honest criticism from an audience, within the usual acceptance of the term. If we admit applause, we must not discount a contrary expression of opinion merely because we may not happen to like it. But there are certain forms of expressing opinion, of which a demonstration at the first night of the Garrick some months ago is an instance, which are so obviously wrong, that, when they occur, they give one very serious food for thought.

Among the forms of acclamation or of censure which, we venture to think, should be rigidly barred is criticism inspired by and expressed through personal animosity. The victims of such censure, frequently, are not the actual "culprit" themselves, yet they have to bear the full force of the personal or political spleen that is hurled in their direction. A member of the gallery has a grudge against the manager or producer of a play, and shouts at the innocent actor; or he may disagree with the views expressed by one of the stage characters, and upset the player with his hisses. For all he knows, the player may agree with him!

We are by no means sure that all those who are acting in "The Right to Strike," the latest production at the Garrick, agree with every line they utter during the course of the play, but we are quite certain that they suffered inconvenience on the first night through the interruptions they received from various parts of the house.

Our point would not be complete if we did not make it clear that we bar praise as well as censure on purely personal grounds. Neither the novice whose adoring mother sits in the stalls to give her a clap on her first night nor the experienced star with a band of personal admirers in the auditorium is there to receive indiscriminate compliments. These compliments only serve to hide their real art from themselves, and to divert the normal course of criticism. We regard with some concern the survival of the "claque." A contemporary wrote last week: "Has the 'claque' returned to the West End?" Some people will tell you that it has never left us. But it was particularly noticeable at a recent first night, when a very ordinary play was produced. The stalls, mostly depressed critics or blasé "regulars," sat silent, but from the pit and gallery there were peals of laughter and much hand-clapping at one pointless line after another. One cannot condemn such practices too strongly.

Does the "Claque" Survive?

The root of the trouble, and the real danger of it, is the growing tendency to regard things from an angle instead of looking at them straight. This tendency has resulted in distorted criticism and absurd exaggerations. The reception given to MARY PICKFORD when she visited these shores had nothing whatever to do with her skill as a cinema actress. It was out of all proportion. Similarly, when first-night audiences use the occasion for neurotic outbursts they miss the real point. "The play's the thing." Let us remember that, and we shall be acting in the interests of those on both sides of the curtain.

THE PLAY IN PARIS.

The Mermaid of Apollo—Poor Farce at Ambigu Comique—Essay on Maternity—List of October Novelties.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — "La Sirene, ou la Baignoire de Minuit," is the title of the musical comedy by Fabrice Lemon and G. Legiac, music by Henri Goublier fils, produced by M. Pavie at the Apollo, which has been devoted to dancing throughout the summer. The music is tuneful, but lacks variety. The younger Goublier has avoided modern rhythm, for valse time predominates and fox-trot and two-step are absent. The lyrics are only occasionally funny, and the book rather trivial, but the work is well produced and interpreted, with gorgeous costumes of the crinoline period. Camille, a popular novelist, is betrothed to the delicious Simone, and whiles away the time with melancholy song during his summer sojourn with her parents on the coast of Brittany. He loses his heart to the lovely Sylviane, a favourite of the old Theatre Feldeau, now disappeared. When Sylviane is discovered taking a moonlight dip in the sea, the inhabitants imagine it to be a mermaid, "La Sirene," and fall on their knees. Callous fishermen capture the trembling creature, and the novelist covers her with his cloak. Finally he accompanies her to Paris, but the artistic existence is not to his liking, and he sighs again for Simone. When the good-hearted Sylviane is convinced Camille is unhappy she brings about a reconciliation of the lovers, for her friendship with her former admirer has remained platonic. The title-rôle is enacted by Mme. Mary, Dorsay, a real Cantatrice; F. Fray is amusing as Simone's father and a wicked flirt; Urban, the creator of "Phi-Phi," natural as a nervous admirer of the actress.

"L'Air de Paris."

This three-act farce, by Maurice Hennequin and Henry de Gorsse, produced on Wednesday at the Ambigu-Comique, is by no means a *chef d'œuvre* even of its kind. Perhaps it was not intended to be, and was only written to amuse. It may do so for a certain category of provincial playgoers, but it is not what we are accustomed to class as a Palais Royal farce. It portrays the adventures of a big-hearted, simple kind of American ex-officer, who, after the armistice, pays a prolonged visit to an aristocratic French family, whose ancestor had saved the life of one of Sam's forefathers during the War of Independence. He is anxious to prove his gratitude, and meddles in the private affairs of the French family. He takes the head of the branch, a young Marquis, under his wing, as it were; he contrives to break off the intrigue with a mercenary mistress who is helping to ruin the youth; he lifts the mortgage on the ancestral estate, and provides a dowry for an impecunious adopted daughter of the family. Finally he fixes up a marriage for the Marquis with a Yankee heiress who is seeking a title, and unites himself with the aforementioned poor relation, the most charming girl in the whole bunch, of course.

The title of this so-called comedy is founded on the supposition that the air of Paris has an unexplainable invigorating effect on Americans. Probably the play itself will not. It seemed to me the authors treated their hero, admirably impersonated by Hauti, in the same spirit as Anglo-Saxon playwrights take a Frenchman for the funny part. Gladys Smith is the American heiress, and has just the correct accent to suit the rôle.

"La Maternelle."

Leon Frapié has constituted a three-act theatrical show from his book published years ago, studying the working of infants' shelters in France, and awarded a literary prize. The performance presented by his cousin, R. Darzens, at the Theatre Moncey on Friday evening resembles an adaptation of a cinema film acted by children, with a few grown-ups to vary the monotony. The characters sketched in "La Maternelle" are the human scraps of a large city whose parents are forced, by the circumstances of earning their daily bread, to let the kiddies shift for themselves. The play forms an interesting study. Rose, a highly educated girl, accepts a situation in a public shelter accepting children whose parents are unable or unwilling to administer to their wants. She is devoted to the cause, but the matron of the institution is jealous, haughty and unsympathetic, melting only in the presence of the inspector, a kind-hearted doctor, for whom she has a hankering. The doctor is attracted by Rose and proposes marriage, which offer is accepted providing he will continue to care for the street-waifs by creating a home imagined by Rose. The audience at the première displayed real enthusiasm.

Forthcoming Productions.

The new programmes during this month will include revivals of "La Rafale," by Henry Bernstein, at the Gymnase; "La Fille du Tambour Major," at the Gaité; "Degoundis de la II.," at the Scala; "Rip" at the Theatre Mogador. New works comprise "Daniel," by L. Verneuil, at the Theatre Sarah Bernhardt, probably with the great tragedienne herself in the part of an invalid, which she is now rehearsing; "Pas de Quatre," comedy, by René Peter and M. Sonae, at the Michel.

Mme. Rasimi, who has returned from New York, again assumes the direction of the Ba-Ta-Clan next week, when she produces a musical comedy, "Tin-Tin," by Dumestre and Ferreol, music by Szulc.

The end of "L'enfant Maitre" is already apparent, for the new work of Pierre Wolff, "Les Ailes Brisées," is being rehearsed at the Vaudeville.

A New Revue.

L. Volterra presented his new revue, "Paris Qui Jazz," produced by J. Charles, at the Casino de Paris last night. It is a gorgeous show.

THE DRAMA IN AMERICA.

"Genius and the Crowd"—Poking Fun at Bolshevism—A Comedy of Crooks—Ziegfeld's Tenth "Frolic."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 15.—George M. Cohan produced the three-act comedy entitled "Genius and the Crowd" at his own theatre on the 6th inst. It was written by J. F. McIntyre and Francis Hill. The "genius" of the play is Philippe Trava, a young violinist, whose nerves are worn to a frazzle by the continuous adulation of his female admirers. He decides that he will play no more. This is on the eve of an important concert, and one of his friends undertakes to make him fulfil the engagement. He does this by telling Trava that he intends to marry Mira Van Ness, the violinist's secretary. Trava immediately realises that he himself is deeply in love with the girl, and he dares the other man to let her come to the concert. His violin, he says, will speak as it has never spoken before. He will cast aside mere technique and play from his heart. Of course, it turns out that the girl adores him, and the play ends as a love story should. George Renavent gives an interesting embodiment of the violinist, and other important rôles are well acted by Marion Coakley, H. Cooper Cliffe, Fuller Mellish, Vera Fuller Mellish, and Frank Otto.

"Poldekin."

Booth Tarkington's four-act comedy, "Poldekin," recently produced at the Park Theatre, is a somewhat fantastic and garrulous piece about a squad of Russian revolutionists sent to America to inaugurate by propaganda and violence the dawn of the proletarian day. The object of the author, apparently, was to laugh the case of the Bolsheviks out of court by a reductio ad absurdum. The verdict of the critics, however, is that Mr. Tarkington has not brought sufficient skill to the task, and George Arliss, who appears in the title-rôle and gives a skilful portrayal, is provided with no opportunity to widen the popularity he won in "Disraeli" and other American plays during the last twenty years.

"Little Miss Charity."

A young woman who has inherited seven million dollars hires three crooks, two men and a woman, to help her spend her fortune in some charitable way. The crooks reform. The chief crook wins the hand of the rich heroine, and the other two reformed criminals fall in love with each other, and the three help the heroine to found a model community called "Angel Town." Such is the story of "Little Miss Charity," a musical play in two acts and a prologue now running at the Belmont Theatre. The plot is taken from Edward Clark's farce-comedy, "Not With My Money," which had a short run a while ago. Mr. Clark wrote the lyrics as well as the book, and has tried to turn a dramatic failure into a musical success. The music was composed by S. R. Henry and M. Savin. Frank Moulan, Frederick Raymond, junr., and Marjorie Yateson win many a laugh as the three crooks. Tuneful music and lively dances help to make the piece enjoyable.

A Midnight Show.

In Florenz Ziegfeld's new "Frolic," the tenth of the series, Teddie Gerard is first favourite. Ruth Budd gives a graceful performance on the flying rings. George and Dick Rath, in feats of strength, are remarkably good. William and Gordon Dooley burlesque the Raths, causing roars of laughter. Jack Hawley juggles cleverly. John Steele sings delightfully. Ben Ali Haggins' tableau is beautiful.

THE DAY OF THE YOUNG DRAMATIST.

SUCCESSFUL PLAYS BY YOUTHFUL AUTHORS.

By CYRIL MAUDE.
(In an Interview.)

The amazing thing that has struck me "Glad to know you have 'Saving Grace.' since my return to England is the wonderful way in which new authors—clever new authors—are coming along. It is really marvellous. For years we have relied almost entirely upon Pinero, Grundy, Jones and Carton. Then came the time of Robert Marshall, Haddon Chambers, Somerset Maugham, and others.

To-day there seem to be some wonderful new young men. Evidently the play, "The Right to Strike," is a great success. "The Crossing" is another brilliant play by a young man. The man who wrote "French Leave" is, I believe, still in the twenties. Then there was young Noel Coward, who wrote "I'll Leave It To You" for Lady Wyndham.

The Healthy British Drama.

As for the British drama being stagnant—I have been away practically for six years in America, and I return to find brilliantly clever young actors and actresses coming to the front. I have seen splendid performances—performances that you could not wish to better. The standard of acting in this country is in fact of the highest.

I came back a veritable Rip Van

[*Photo., Martin & Sallnow, 15, Piccadilly.*
MR. CYRIL MAUDE.

Winkle, and I find audiences just the same. I don't think their taste has changed. They want everything that is good; above all, they want a good laugh. The only change I find is that there are more theatregoers. Here "Sir Richard in the Pantry" has passed its 400th night, yet I never had a run of 400 nights before, either at the Haymarket or the Playhouse. Yes, audiences have changed in appearance, but not in geniality or appreciation.

How "Sir Richard" Arrived.

The manner in which I came to play "Sir Richard in the Pantry" is rather extraordinary. The first I heard of it was from the manager of the Frohman company—Alf Hayman, who cabled to me in Australia: "I have found a play in which I think you will make a great success in New York. Would you agree to come?" I cabled back: "Send it along." Negotiations followed, and I agreed to play, but stated that I must first produce "The Saving Grace," by Haddon Chambers, which I owned. Hayman wired back: Will produce that first." I put on "The Saving Grace," but it was such an enormous success that it meant a whole year's work for me, and that would be too late to produce "Lord Richard in the Pantry." Negotiations, however, resulted in my being engaged to play "Lord Richard" in London, the engagement being made by wireless, as I was crossing the sea, so that I owe Marconi a debt of gratitude. It was extraordinary to leave London with a big success like "Grumpy" and come back with a big success like "Lord Richard."

Plays in Perspective.

I don't claim to have any special faculty for discovering plays. In my managerial days I used to read plays day and night. I never ceased reading. I read them in my bath, I read them while shaving, I read them at meals. I also had a reader who sifted out the wheat from the chaff. Sometimes I have come across plays that I knew were going to be successful. I was certain that "The Flag Lieutenant" was going to be a great hit; I was certain that "The Little Minister" and "The Second in Command" were going to be great successes, but I was not quite so certain about "Cousin Kate." Neither was I certain about "Grumpy," but it played 1,268 times!

Barrie's First Play.

I had the distinction of producing Barrie's first play, namely, "Richard Savage," and then I produced "The Little Minister." I have never played in a play of his since. I refused two—one of which was a great success—not because I did not like them, but for reasons of policy.

Definition of a Manager.

If I were asked to define the word "manager," I would say, "a man who thinks hard the whole of his life — his managerial life—and from every point of view—planning, scheming, watching, waiting, making mistakes, then beginning all over again." I loved it when I was young, but I do not care for it now. I am, however, on the look-out for a one-act play that I can use for benefit performances. I told stories all last season for charity, and if they are not tired of my yarns they ought to be.

Though I am glad to be back home, I loved being in America, where my daughter is very happily married. I shall go back again if only I can find the right play. I don't want to go back with "Grumpy," wonderful as it has been. I have played it in England, Australia, New Zealand, and America altogether 1,268 times. Awful!

A Speech Every Night.

In one way life here is easier than in America, where I had to make a speech every single night. All the time I did propaganda work for the old country. The latter part of the time I discoursed upon women's war work in England—all the while making friends for the Motherland. I have addressed something like 3,000 women at a time, and it was a wonderful sight to see the huge audience rising and cheering enthusiastically for England. I for one do not credit the tales about animosity towards this country. I am of opinion that Americans are much more inclined to like you than you are to like them. I came in contact with all classes of society—I have been in the homes of the poor, the rich, the artistic, the Bohemian, and I have found nothing but the greatest friendship for the people of the Mother Country.

AS YOU LIKE IT.

Are first nights going to develop into first fights?

* * *

And shall we have to re-christen the auditorium the "uproarditorium"?

* * *

And the gallery the cat-callary?

* * *

If this kind of thing goes on, artists will presently be booed at their easels, and musical conductors will have to rap for silence while being cross-examined regarding their *tempo*.

* * *

Have you seen the *Stoll Herald*? My *Daily News* was stolen the other morning off my doorstep.

* * *

The headline of a recent issue ran, "Discovered by Her Husband." But everything was as it should be; the husband was merely Jimmy Tate, and his discovery was merely his wife's talent.

* * *

"Why is Vi Loraine so popular?" asks a contemporary. Vi not?

* * *

Some actors boast of their long career on the stage. They never realise that the time may have come to career off it.

* * *

A critic has just ventured the opinion that "The Wandering Jew" is a madman. Precisely. He's "wandering."

* * *

Such critics, unless they are careful, may produce some Matheson Language!

* * *

First Actor: "What are you?"
Second Actor: "I'm an orphan. And you?"
First Actor: "I'm on and off."

* * *

Who cares about coal strikes, anyway? If you can't touch coal, you can always be cheery and—

TOUCHSTONE.

WHAT'S ON IN TOWN.

ALDWYCH (Strand, W.C.2). — "La Tosca," 8.15. Sat., 2.30. Central 7170, Gerr. 2315.

ALHAMBRA (Leicester-square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5. Reg. 2622.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whitehaeded Boy," 8. Sat., 2.30. Garr. 4360.

APOLLO (Shaftesbury-avenue). — "French Leave," 8.30. Wed., Sat., 2.30. Gerr. 3343.

COMEDY (Panton-street, S.W.).—"The Crossing," 8. Sat., 2.30. Gerr. 3724.

CRITERION (Coventry-st.). — "Lord Richard in the Pantry," 8.30 Tues., Sat., 2.30. Gerr. 3944.

DALY'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"Brown Sugar," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3527.

GAIETY (Strand, W.C.).—"The Shop Girl," 8. Wed., Sat., 2.15. Gerr. 9780

GARRICK (Charing Cross-road, W.C.)—"The Right to Strike," 8. Wed., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-avenue). — "Every Woman's Privilege," 8.15. Wed., Sat., 2.15. Gerr. 8722.

HAYMARKET (Haymarket, S.W.).—"Mary Rose," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

LITTLE (John-street, Adelphi).—Grand Guignol, 8. Thurs., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8. Tues., Sat., 2.30.

LYCEUM (Wellington-street, Strand).—"My Old Dutch," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-avenue, W.).—"The Unknown," 8.30. Wed., Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Reg. 4466.

PALACE (Shaftesbury-avenue). — "The Whirligig," 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834

PLAYHOUSE (Charing Cross-road, W.C.).—"Wedding Bells," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE'S (Shaftesbury-avenue).—"Oh! Julie," 8.15. Thurs., Sat., 2.30. Gerr. 3400-1.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.15. Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-avenue). — "Pair of Sixes," 8.30. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-st., W.).—"The Romantic Young Lady," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3566-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.15. Gerr. 6666.

ST. JAMES (King-st., S.W.). — "His Lady Friends," 8.30. Wed., Sat., 2.30. Gerr. 3903.

ST MARTIN'S (West-street, W.C. 2).—"The Skin Game," 8.30. Tues., Fri., Sat., 2.30. Gerr. 1243.

STRAND (Strand, W.C.).—"At the Villa Rose," 8. Sat., 2.30. Gerr. 3830.

STRAND (Strand, W.C.).—"King Henry the Fifth." Mon., Tues., Wed., Thurs., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.). — "Just Fancy," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane).—"A Night Out," 8. Thurs., Sat., 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall, 8.15. Wed., Sat., 2.30. Gerr. 3028.

VARIETY THEATRES.

COLISEUM (Charing Cross). — La Bilbainita, Huntley Wright, Rebla, The Fayre Four, Blaney and Farrar, &c., 2.30 and 7.45. Gerr. 7540.

HIPPODROME (Cranbourn-street). — "Jig-Saw." 2.30 and 8.30. Gerr. [illegible].

THEY SAY——

That the dressing-rooms of the Palace Theatre may be let out as offices.

* * *

That a leading lady recently threw up her part because she was not in the last scene.

* * *

That Dame Melba't granddaughter has inherited her famous trill.

* * *

That Doris Lytton runs a very successful shoe shop.

* * *

That Kate Cutler carries a little black pig made of ebony about with her as a mascot.

* * *

That "claques" are on the increase at West End theatres.

* * *

That Arthur Wimperis made £60 at the Casino at La Touquet.

* * *

That Sir James Barrie is *not* going to America to study the technique of moving pictures.

* * *

That Sir Johnston Forbes-Robertson considers British playwrights a match for any playwrights in the world.

* * *

That Harry Lauder's favourite maxim is, "Work."

* * *

That Dorothy Minto has been putting in fourteen hours a day at cinema acting.

THE VARIETY WORLD.

Agency Registration in Liverpool—A Versatile Star—Healthy Brinsworth.

Agency Registration at Liverpool.

The Home Office has confirmed the by-laws obtained under the Liverpool Corporation Act, 1913, so that in future all concert, theatrical, and musical agencies in the Mersey city must be registered. We understand that Liverpool is the first place in the provinces to obtain such powers. All persons conducting agencies must register with the City Council, and will be required to keep certain books, and have their scale of charges conspicuously displayed on their premises; while all books and documents must be open for inspection by a duly authorised official of the City Council whenever he visits the premises.

Kathleen Destournel.

Although she appears regularly in opera, Miss Kathleen Destournel also devotes much of her time to concert and theatrical work. It will be recalled that this charming artist, who is now appearing with such success as Lady Mary Lynton in "Johnny Jones" at the Alhambra, played Musetta in "La Boheme" at Covent Garden last year. When not engaged at the Alhambra, Miss Destournel is exceedingly busy helping to organise the big concert which is to be held on Oct. 8 in aid of the Westminster Abbey Fund.

Fit at 85.

The committee of the V.A.B.F. & I. have received a report from the Medical Officer on the health of the inmates of the institution, and, where necessary, special diet has been ordered. One of the old ladies, aged 85, has been pronounced "fit." Artists are cordially invited to visit Brinsworth on Sunday afternoon. Take a train from Waterloo to Twickenham, then tram, or go by No. 27 'bus from Tottenham Court-road or Oxford-circus.

Many Happy Returns.

The birthday last week of Mr. G. Leverett, the popular acting manager of the Empire, Edmonton, synchronised with the presence on the bill of Miss Lottie Lennox, who was singing her capital number, "Many Happy Returns of the Day." On Saturday night, after the chorus had been sung with gusto, and to the strains of "He's a Jolly Good Fellow," the blushing Mr. Leverett was dragged on to the stage amid great enthusiasm.

Helping the Benevolent Fund.

The committee of the Benevolent Fund and Institution desire to acknowledge with thanks the receipt of £1 12s., half-proceeds of the football match which took place on Sept. 25 between the "Sons of the Sea" company and the Shirley Football Club at the Shirley Recreation Ground, Shirley, Southampton. The captain of the professional team was Bob Stevens, "'Erb, V.C.," assisted by his 'Erbs.

Another match will be held on Thursday at King's College Hospital Football Ground, Ducane-road, Shepherds Bush, between the "Sons of the Sea" company and the Old Comrades' Association (C.L.V.R.) in aid of the Benevolent Fund and the Ducane-road Wounded Soldiers' Hospital Comforts Fund.

Wallace Lupino.

Wallace Lupino is now playing the part of the detective, Hampstead Heath, in "Johnny Jones" at the Alhambra, and has a capital song in "Voila," his clever dancing an acrobatic work in "Haroun-al-Raschid" calling forth the heartiest applause.

Leslie Strange.

When concluding his recent engagement at the Theatre Royal, Blyth, Leslie Strange, the clever burlesque artist, was the recipient of an appreciative acknowledgment of his performance by the manager, Mr. G. L. Crow, who expressed the hope that Leslie would be able to make an early return visit to this house. This week Leslie is at the Islington Empire, and in four weeks' time makes his first appearance at the Victoria Palace.

Marosa and Socoloba.

At the Palladium on Monday, Marosa and Socoloba, the clever harpist and delightful dancer, were called upon to deputise for Miss Ruth Vincent, and made a great success.

Music Hall Ladies' Guild.

Through the courtesy of Sir Oswald Stoll a collection was taken up at the Chiswick Empire last week, in aid of the Music Hall Ladies' Guild, the result of which was £22 16s. 2d. The committee desire to cordially thank Mr. Persich, Miss M'Lita Dolores, and Mr. Seymour, as it was entirely due to their kindness and assistance that such a handsome sum was obtained. Sir Oswald Stoll, Mr. Persich, Mr. Seymour, and Mr. Julius Darewski were among the contributors.

The committee tender their hearty thanks to Lady Butt for sending a large parcel of useful new clothing. Also to thank the anonymous sender of three parcels of clothes.

The Terriers.

At the meeting on Sunday last Yettmah officiated as W.T., Harry Moore as V.T., Ben Obo G.C., Jim Obo W.I., George Wisdom W.D., Ted Karno Y.B., and Arthur Were as Secretary.

A hearty welcome was extended to P. P. Bruce Green, Phil Brandby, Wal Worth, Walter Norman, Wilkie Warren, and Ted Karno upon their re-appearance in the Kennel.

The following applications for membership have been received: First notice, Jack Lane; second notice, J. Wharton (Five Whartons).

The first night of the Grand Rally will be held on Sunday, Nov. 7. All Terriers in or near town are asked to be present.

The Coin Offensive.

The throwing of coins on the stage is rightly regarded by the recipient of the attention as an insult. It is a foolish and reprehensible action, and one fraught with considerable danger, as was pointed out in a case heard at Croydon recently, when Charles Moore Warner, a music hall artist, professionally known as Charles Kaerac, was summoned by Frank T. Cucksey, for assault at Croydon Empire Music Hall on Sept. 16. There was a cross-summons for a similar offence. According to Warner, several coppers were thrown at him as he was completing his acrobatic turn with patter. He appealed for fair play, and finally went on, as the audience appeared to be on his side. Later he heard that Cucksey had thrown the money. They met near the stage door, and there was a general set-to, in which witness received a black eye. He was willing, he said, to forget all about the assault, but, in the interests of the profession, wanted notice taken of the gross insult and dangerous action of throwing coins on to the stage. Cucksey had personally expressed sincere regret, which his solicitor endorsed in court. A discussion ended in the assault summonses being mutually withdrawn upon Cucksey paying three guineas towards Warner's costs.

A Mammoth Organ.

Miss Marie Ambrose, the well-known dramatic mezzo-soprano, will be appearing at the Coliseum next week. Dr. Westlake Morgan (for many years organist at Bangor Cathedral, and for several seasons one of the Sunday afternoon recitalists at the Royal Albert Hall) will accompany Miss Ambrose on Major Harvey Bathurst's new travelling organ. The transport of this mammoth instrument takes place, we hear, in thirteen pantechnicon vans, and on the railroad three 21ft. trucks are employed, together with baggage vans. In addition to a large and varied repertoire of organ solos, which will be changed daily, Dr. Morgan will feature a different species of "Storm" at each performance.

George Reed and Alice Lucy.

George Reed and Alice Lucy are making their first appearance in England at the Islington Empire this week, and were accorded a hearty reception after their first show on Monday. George Reed is a first-class singer, and Miss Lucy is an excellent pianiste, and the combination is a very entertaining one. They have some capital numbers, including "Kentucky Blues," "Russian Rag," and "Dear Old Pal of Mine." Some of their selections are Mr. Reed's own composition. Prior to coming to England, Mr. Reed and Miss Lucy, who hail from America, played a two months' season at the Folies Marigny, Paris, in revue.

Gaston Palmer.

At the end of this month Gaston Palmer, the entertainer who makes juggling an art, pays a return visit to Paris for a season at the Alhambra. This week Gaston is appearing at the Hippo., Bristol, and next week pays his only visit to town until next February, at the Chiswick Empire.

Harry Thurston for South Africa.

Another popular artist has been persuaded to accept a tempting offer for a season in South Africa, and Harry Thurston, who leaves in a week or two, will not be seen in town again until next February.

Barton and Ashley's New Act.

The new act, "Back to Earth," which Barton and Ashley secured from Frank Lalor before he returned to America, will probably be produced at the Hippodrome, Manchester, in a few weeks' time. Both John and Anne have fine parts in this sketch, which, by the way, is an entirely new act, and is not a revised version of any of their former successes.

"Sea Cameos."

We hear that that excellent show, "Sea Cameos," in which Eric Godley, the eminent baritone, scored such a success recently at Shepherds Bush, is much in demand, and has been booked on all the leading tours, including the Stoll, Controlling, and L.T.V. halls through Mr. W. H. Price, of the Ashton and Mitchell Agency.

Mariea Morgan.

Early next month, Mariea Morgan, a clever young comedienne and dancer, who has done much useful work in various concert parties around the South Coast this season, will make her début on the halls, when she will be supported by Bobbie Hash, a promising young light comedian.

Fred Barnes' New Song.

"Cupid Plays the Dickens With Us All," Fred Barnes' new song, by J. P. Long, proved a great success last week at the Manchester Palace, where the popular light comedian has been meeting with the heartiest of receptions. Fred plays principal boy in pantomime this year at Glasgow.

Miss Nora Creina.

We hear that Miss Nora Creina, who will be remembered for her work in that popular Palace revue, "Hullo, America!" is off to Monte Carlo for a month's holiday. When Nora returns to town she may be seen in a new West End production.

Harry Shiels.

Harry Shiels is at the Imperial, Canning Town, this week with his big laughing success, "Empties." We hear he is also having a very busy time preparing his new production, "The Garden of Anna," or "A Mug in Egypt," by Fred J. Morris. This will, we hear, be very elaborate.

Norris and Clayton's Activities.

At the Boscombe Hippodrome on Monday, Norris and Clayton are presenting a novel production, "Frivolity Fair," by George Arthurs and Worton David, with music by Louis Jerome. A fine cast has been engaged, including Jack Edge, Stephen Adeson, Bobby Howes, Madge White, and Fabbie Benstead. Norris and Clayton are also representing that novel "Tab" show, "Stockpot," which has been touring the world for the past seven years, and made a very favourable impression last week at the Chiswick Empire. They are the exclusive managers for Miss Ada Reeve—who has just returned to South Africa to fulfil contracts. Arthur Prince—who is producing an entirely new scena, "On the Banks of the Nile," in a few weeks, and Jamieson Dodds, who recently sailed for Australia to play his original part in "The Lilac Domino."

V.A.F. GLASGOW MEETING.

SCOTTISH SECTION'S GOOD WORK.

There was an excellent attendance at the mass meeting of the Variety Artists' Federation held in the Central Halls, Bath-street, Glasgow, on Sunday night, when stirring addresses were delivered by Mr. Albert Voyce, Mr. Monty Bailey and Mr. George Westland (the Scottish organiser of the V.A.F.). In calling upon Mr. George Westland to give a report concerning the Glasgow Office of the V.A.F., Mr. Voyce said he thought it was only right and fair to state that the Executive Committee in London greatly appreciated the work and endeavour of Mr. Westland and the results which had so far been achieved by him in the city of Glasgow. They of the V.A.F. were anxious that every important centre throughout the country should be covered in a similar manner to Glasgow, with the view to increasing the power and prestige of their Federation.

A Long-felt Want.

Mr. Westland said that he was pleased to report that through the efforts of the Glasgow Office a goodly addition to the membership of the V.A.F. had taken place. However, he did not look upon the strength of any federation as being discoverable entirely from its numerical strength, and his endeavour, as the Scottish organiser, had been to foster a feeling of friendship between the members of the profession and to offer to all performers a hearty welcome when they called upon him at 141, Bath-street. There they were always certain to find an official of the V.A.F. who wished to do his best to guide performers in all their troubles, be they large or little. Proceeding, Mr. Westland offered details of some interesting cases in which the offices of the V.A.F. and himself as the Scottish organiser had resulted in the interests of quite a number of artists being adequately safeguarded who were being badly treated by different managements, and he contended that such cases—and the successful results of same—justified the existence of the Glasgow Office and proved this to be a long-felt want in Scotland.

The Federation's Progress.

Mr. Voyce said that Mr. Westland had been very modest in the figures which he gave relative to the numerical addition which he had made to the ranks of the V.A.F., and, as a matter of fact, through Mr. Westland's efforts in the Glasgow Office there had been sold stamps to the value of £120; there had been collected in death levies £50; while there had been added to the ranks of the V.A.F. no fewer than 205 new members. There were a lot of men and women in the music hall business who said that the Federation was of no use to them, but, curiously enough, these self-same men and women every week accepted the Award Contract which had been instituted, fought for, and won solely by the efforts of the V.A.F. The Federation was working for the benefit of everybody in the music hall profession, whether they were members or non-members. They as members were working for the benefit of others, and surely the Federation was therefore entitled to turn round and ask what were the others for? Many of the people who grumbled at the Federation were at the same time enjoying the benefit of its work, but they were too mean to pay their share for the benefits which the Federation had won. Some day he (the speaker) hoped that they would be in the position to say to such performers, "Get into the Federation or else get out of the business." He appealed to all performers who were outside the Federation ranks to join the Federation, which existed not for the benefit of one or two, or three or four, but for the benefit, advantage, welfare and progress of the entire industry.

The New Cinema Section.

Mr. Monty Bailey, in the course of his address, dealt principally with the new Cinema Section of the V.A.F., and he indicated that great hopes were held out regarding the success and progress of this section. There was no doubt that the country was going forward in the cinema profession, and there was also no doubt that they were going to hold their own with the Americans. When this new Cinema Section was being formed they had written to every British producing firm, and they were more than delighted to find support forthcoming from all the big people in the industry.

Leslie Elliott.

The Girl at the Piano, Leslie Elliott, is doing very well at the London Coliseum this week, and has introduced a new song written and composed by herself entitled "Mr. Blinky Man," which is published by Messrs. Francis and Day's. Miss Elliott is the composer of the music and some of the lyrics of "Sea Cameos," which was successfully produced at Shepherds Bush recently.

Robb Wilton's New Scena.

Robb Wilton will be producing shortly a new scena, being the further adventures of "Sherlock Bill," who is called in to investigate a jewel robbery. Robb will be supported by Miss Florence Palmer as the victim of the theft. It is in two scenes, and, containing as it does some very amusing situations, promises to be as great a success as his present sketch. This week Robb is appearing at the Victoria Palace.

A Popular Couple.

Dorothy Ward and Shaun Glenville were at the Empire, Wolverhampton, last week, and record business was the rule, many would-be patrons being turned away nightly. The popular couple are due at the Palace, Manchester, this Christmas for pantomime, after which they go to the States, under the Schuberth Tour, opening at New York.

Ernie Mayne's Bouquet.

With reference to the bouquet handed up to Ernie Mayne at the Bedford recently, Ernie tells us that the donor was Miss Lily McKay, of the Real McKays, to whom he tenders his best thanks for supplying him with his favourite "fruit." The pipe, he says, is a big success. Ernie is appearing at the Palladium for the next two weeks, and is singing a new song, "San Fari Ann," by Howard Flynn. This promises to be a big number.

MY MUSIC HALL TOUR.

THE VALUE OF "ATMOSPHERE"—THE GIRLS WE HAVE LOVED—JUGGLING WITH MUSIC.

I have often seen the Sutcliffe Family, but I have never devoted the space to them that they deserve. Let me repair the omission.

At the Metropolitan.

It was while watching them last week at the Metropolitan that I was struck by the remarkable example they present of what can be done with "atmosphere." Suppose, for instance, you were the father of a large family, the various members of which showed unusual ability in playing the bagpipes, beating drums, dancing sword-dances, and tumbling about. You would probably develop Jack's bagpipe-playing to the greatest pitch, make John beat drums for eight hours a day till no one else could touch him, threaten to cut Jane's head off with a sword unless she practised dancing over it from sunrise to sundown, and risk death yourself by trying to do impossible things with your body.

In the end, such members of the family as survived would band together, call themselves the Wiltshire Wonders or the Monmouth Marvels, according to their native locality, and appear on the halls to do their various "stunts" in whatever setting the local manager provided.

But the Sutcliffe Family have different notions. Somebody's brain—either the keen, swarthy man's, or the good-natured fat man's; I suspect the latter—dreamed about their performance in advance, visualised it, planned and plotted it.

The curtain goes up upon a darkened scene. It makes no difference who has held the boards just before, Marie Lloyd or Harry Weldon, that darkened scene will rivet the audience's attention. In the distance is a castle, the kind you dream of. There are great hills, and forests, and ramparts.

Gradually, the scene lightens, and as it lightens the distant music of the pipes draws closer. The light increases. The music swells. When at last the first Sutcliffe appears in view, you feel that you are on the edge of immense things, and your enthusiasm is high before there has been any real call for it. Yes, truly, a Great Idea!

As a matter of fact, the Sutcliffes are really remarkably clever, and they give their performance with a sense of unity which is quite refreshing. No single member is complete without the rest. They work together, and get their effects together. But, clever though they are, they appear to be even cleverer, because they have cast the dream spell on you. And just when you are beginning to pinch yourself and saying, "Yes, I am really awake," they gather up their loins and their bagpipes and march away. Their music grows fainter and fainter. The lights grow dimmer and dimmer. The conductor of the orchestra suddenly strikes a loud chord, and you wake up with a bump.

Atmosphere was worked into two other turns at the Metropolitan. A musical fantasy entitled "Dream Stars," presented by J. B. Taylor, arranged by Laddie Cliff, featuring Henry Weste, and viewed by us, introduced a dim scene with a piano and a love-sick man. He was rather an unhappy man, because he was in love with various girls he had known in the past, who came up in turn through the piano and teased him with memories. I would have been more sorry for him had he shown himself more faithful to a single memory, but in that case we should have missed much entertainment, so I will forgive him. Henry Weste, as The Man, was good, and he was ably assisted by all the girls who rose up from his very busy past.

The other turn with atmosphere was Carlotte Mozetti and company. They gave some excellent dancing, and very effective too. The concluding dance was one of those strange affairs in which a man makes violent love to a woman, hurling her about and giving her a horrible time.

Arthur Leslie, one of our very best imitators, gave some capital impressions of Jay Laurier, Wilkie Bard, and Albert Chevalier. His singing of "My Old Dutch," as I have said before in these columns, is fine. Tom Payne and Vera Hilliard made the audience laugh with their sketch, "Snowballs." I gave up counting the number of encores scored by Stanley Kirby and Harry Hudson, and further humour was provided by Dan Leno, junr., son of the Dan Leno. Dan Junior is immensely funny, and inherits his father's bump of humour. It is not a case merely of trading on his father's name.

At the Kilburn Empire.

I have devoted most of my space to the Metropolitan this week because I found many turns at the Kilburn Empire, where I ended the evening, which I have lately reviewed. Frank Sylvo, for instance. I saw him last week. Why managers put him first turn, by the way, beats me altogether. Hilda Glyder, to go on with. Glad she has recovered from her cold, and also that she sang two songs I have not heard before—"I Don't Care a Lot for a Lot of It" and "If You Get a Good Man, Hold Him Tight." Then there were the Melody Makers, our genial friend Thornley-Dodge, who gave a good new topical-tinker song, Billy Simpson, and Marie Lloyd. Marie introduced some nice new patter, but otherwise there is little to say about her beyond recording the well-known fact that no one can touch her.

The Whittakers gave a capital skit on "Cinderella," and the act of Franco Porer was really astonishing. He plays the banjo as it was meant to be played. He plays it while it is spinning. He plays two, ditto. He juggles with two banjoes, playing them while he catches them. Ditto, with three. Ditto, with four. More and more amazing. Finally, he spins ten banjoes all at once on a carpet, and plays on them while he keeps them all revolving.

I returned home with my own head spinning!

EXTRA TURN.

Soothing as an Old time Melody
Spinet
The SUPER CIGARETTE
Fine Old Virginia, Cork Tipped Oval
1/6 for 20
Also in boxes of 50 & 100
Spinet MIXTURE for the pipe.
2/2 per 2 oz. Packet.
R. J. HILL LTD LONDON.

TRIBUTE TO SIR HARRY LAUDER.

COMPLIMENTARY DINNER AT GLASGOW.

Close upon one hundred ladies and gentlemen sat down at the complimentary dinner given to Sir Harry and Lady Lauder at the Grand Hotel, Charing Cross, Glasgow, on Friday last by the members of the Scottish Musical Artistes' Benevolent Fund. Presiding over the gathering was the President of the Fund, Mr. Dugie Macdonald, while among those present were: Mr. Albert Voyce (Chairman of the V.A.F.), Mr. George Westland (Scottish Organiser of the V.A.F.), Messrs. D. Frame Flint and J. Frame Flint (sons of the late Mr. W. F. Frame), ex-Bailie William Thomson (Past-President of the Benevolent Fund and President of the Scottish Music Merchants' Association), Mr Walter Freer (the veteran curator of the Glasgow Corporation halls, who gave Sir Harry some of his first engagements as a rising comedian), and Messrs. James Perston, H. A. Clifton, Fred Collins, Sandy Connor, Mackenzie Murdoch, and others who used to perform with Sir Harry in the old days of the Glasgow soirées and concerts.

The Chairman said that a few months ago the King had honoured one of the members of the Scottish Musical Artistes' Benevolent Fund by making him a Knight of the British Empire. Sir Harry, they were delighted to know, was a very old friend of their Benevolent Fund, and they were met there that afternoon to show their appreciation of the great honour which had been conferred upon one of their members. Sir Harry had been connected for a long time with their Fund. He was one of themselves, and, indeed, he started his business as a Scottish comedian amongst them. There were perhaps few artists there that afternoon who were connected with the profession when Sir Harry was starting in it, but they would all unite in expressing their great pleasure to think that one who had started as a working man had now attained to the highest position in the music hall business.

Presentation of Address.

Mr. James Perston was then called upon to make the presentation to Sir Harry of a beautiful illuminated address. He (the speaker) thought that he must be one of the oldest friends of Sir Harry present at that function, and he could go back many years before getting to the start of their friendship. He yielded to no one in his respect for the work which Sir Harry had accomplished, not only on behalf of the music hall profession, but also in the national interests, and he was sure that they all felt how much they owed to Sir Harry for all his great work. The country would never be able to forget the wonderful work which Sir Harry had done in connection with the Great War, and with the soldiers who fought in that war. Many of these soldiers, as a result of the Harry Lauder Fund, had been given a fresh chance in life.

Name's Best.

Other tributes to the guest of the afternoon having been paid by ex-Bailie William Thomson, Mr. Mackenzie Murdoch, (the well-known Scottish violinist), and Mr. Walter Freer, Sir Harry, who received an ovation on rising to respond, said it gave him more than great pleasure to be present among them that afternoon. He had travelled considerably over the world—the English-speaking world—in pursuit of his profession, and he had been honoured by every Caledonian and similar society all over the globe. However, he wanted to tell them that, although he had gone east and west, and north and south—hame's best. (Loud applause.) He felt more than proud to be the guest that afternoon of the Scottish Musical Artistes' Benevolent Association, and, although it was said that a prophet had no honour in his own country, he said that that was a lie. If a man proved that he was worthy, he would get what was coming to him, but first of all he must prove it—and especially to a Scottish audience. (Laughter.) The Scot was rather a hard nut to crack, but once they cracked that nut, it was good eating and very palatable. That afternoon he felt and realised that he was surrounded at that table by his own kith and kin. In the old days in the profession there was nothing that concerned the professional but the stage. The professional looked to the stage as his start and his finish, but it was not so with Harry Lauder. He learned to be Harry Lauder off the stage as well as on the stage; he wanted to gain the respect of his fellow-men and fellow-women off the stage as well as on the stage; and he learned to get that respect from a very early age from the men and their wives and bairns who attended the Glasgow "bursts." (Laughter and applause.) When he in his young days used to perform at these Saturday soirée concerts he wanted to satisfy the man and his wife, but he also wanted to amuse the bairns—because he realised that in a few years these bairns were going to grow up, and, if he was spared, he wanted to get their respect also. In every part of the world men and women who had attended the old Glasgow "bursts" had come to see him perform in the new lands of their adoption, and they brought with them their ain bairns.

Why He Was Losing His Hair.

"That is how the wheel of life goes round," continued Sir Harry, "and we cannot stop it from thus going round. I see around me this afternoon many faces which I never saw before in the old Glasgow days, but I also see a good many faces of those I have known all through my professional career. It is grand for me to think that they are still my dear old friends. The profession to-day, freens, is a different profession from what it was in the days when I first entered it. A freen o' mine the other day asked me why I was losing my hair on the top, and I told him the real reason was that in these days I had to carry my hamper on my head. (Laughter.) There was no such thing in these days as a baggage mail to carry your luggage for you. You had to carry it yourself and to save twopence. (Laughter.) There are many stories told about Harry Lauder, but, freens, I have to tell you that half of the lies you hear about Harry Lauder are no' true. The Press has been very kind and gracious to me, but often when they crack a joke they tell one of their stories about Harry Lauder.

Variety Artists and Benevolence.

Mr. Albert Voyce, who was entrusted with the toast of the "Scottish Musical Artists' Benevolent Fund," opened by paying a high tribute to Sir Harry for what he characterised as the very noble and very honourable part which he had played in connection with the V.A.F. movement. The vicissitudes in the variety world were many, but they had, at any rate, produced several great men—and one of them was the member of their profession whom that afternoon they were all so delighted to honour. In the realms of charity, unfortunately, variety artists as a rule were apt to be too generous to others rather than to themselves—in fact, they seemed to have that inborn tuition to make greater sacrifices for others than they were prepared to do for themselves. He (the speaker) was told that the Scottish Musical Artists' Benevolent Fund was founded 25 years ago by a small number of artists in Glasgow; they endeavoured to raise at the outset a small capital fund of about £100, but they found it very difficult to get even that amount; twelve years later Harry Lauder joined the Committee, but still the progress in the right direction was very slow; but he rejoiced to think that the new Memorial Fund to the late W. F. Frame had now reached the total of £1,400, while the Benevolent Fund itself had now reached the sum of £2,400.

Proceeding, Mr. Voyce described the methods which were being adopted in England for the furtherance of their own Benevolent Fund on that side of the border, and he stated that in the old days there was a certain amount of prejudice on the side of artists as to bringing in managers and agents to help in this good work. However, since they had appealed to the managers and to the agents to join them on certain occasions—to gather around the same table and to partake of food from the same plate and drink from the same glass—they had achieved some wonderful results. He (Mr. Voyce) strongly contended that the realms of charity should not be bound by prejudice, and that domestic hostilities should not be given greater consideration than charity itself.

A Deserved Honour.

Continuing, Mr. Voyce paid tribute to the high esteem and respect in which Sir Harry was held throughout the English-speaking world. By Sir Harry there was no doubt that the honour of the vaudeville profession had been worthily upheld. He deserved the great honour which the King had given him, and he (Mr. Voyce) was glad to be there that afternoon to pay that tribute to the knighted member of their profession as one who had enjoyed a friendship with him for the past thirty years.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

With all its cheerfulness—there is, as a matter of fact, not a "serio" note anywhere—in this week's Coliseum performance is involved a little sigh of regret. Everybody loved poor Fred Emney, and to see his wonderful "A Sister to Assist 'Er" heroine, Mrs. May, once more brings us sad recollection. And especially, even, is it so because Jack Williams, the new Mrs. May, is giving such a clever rendering of the famous lines. Gracie Vicat supports him admirably in the part played so often by Sydney Fairbrother.

Huntley Wright has considerable success with that smart little domestic trifle from the pen of John Hastings Turner, "A Breath of Fresh Air," and owes for it a good deal to such an accepted company of players as A. Bromley Davenport, Eva Rowland, and Lois Stuart.

Norah Blaney and Gwen Farrar, with those musical versatilities that have made their act quite one of the most popular in vaudeville, have a delightful new number concerning horn-rimmed spectacles; the Four Fayre Sisters surprise one that the "Morgenstimmung" from Grieg's "Peer Gynt" can be so extraordinarily effective when played on concertinas; Rebla, straight out of "Bran Pie," juggles with that entire and so very funnily indicrous lack of interest of his; Eileen and Marjorie tumble about in sensational fashion and pretty pink frocks; while the clever Permanes teach us how to make love as the nightingales do.

The other newcomer—all, as a matter of fact, are newcomers, save La Bilbainita, the Spanish dancer—is an artist for whom a big future can be predicted. Seldom has a smarter "and-a-piano" turn been seen than that of Leslie Elliott—a lady, one ought to explain.

THE PALLADIUM.

The usual attractive programme is provided at the Palladium this week. Den and Mark, in physical buffooneries, give a marvellous exhibition of skill and dexterity, and there is a delightful air of novelty about their acrobatic display. May Moore Duprez, the jolly Dutch girl, never fails to please and amuse the audience with her good-natured chaff, droll ditties, and piquant style. Tom Edwards, the huntsman ventriloquist, with the assistance of "nurse" Alice Melville and his comical lay figure, and his "new baby" act, detailing the woes of the much-married man left to mind the baby, is excruciatingly funny. Alice's song, "My English Rose," as sung by proxy, is also capital.

Nora Delany, in "It's the Little Bit of Devil" and "It's Got to be Done," is heartily acclaimed. Ernie Mayne, with his unctuous humour and resourceful whimsicality, keeps the audience roaring over his droll ditties, "I'm Going to Get Married" and "I'm in Love with Mary," in which he lets us into the secret of his young heart's affection. Maidie Scott sings several of her popular songs, and remains, as ever, a prime favourite.

Wilkie Bard, with "On Sentry-go" and "The Boot Shop," a pair of priceless gems of humour, meets with the heartiest of welcomes. Miss Ruth Vincent's delightful vocalisation in "Love Makes the Sunshine," "Dream-Time in June-Time," and "Il Bacio," is one of the most pleasing items in the programme. Syd Walker, deputising for Little Tich, was successful with his song of localities, and the Hanlon-Charles Trio, wonderful gymnastic trampolinists, complete.

THE EUSTON.

A gratifying feature of this week's programme is the number of high-class musical turns that have been included. Amongst them there is Miss Elsie Southgate, who is now assisted by an admirable young tenor in Mr. Victor Gould, who also acts as pianoforte accompanist. Miss Southgate's violin playing has rarely been heard to better advantage, whilst the vocalist's rendering of "In Lilac Time" and "Down in Exeter" to the violin obligato of Miss Southgate were remarkable for their excellence of technique and finish. Then there is the attractive turn of Southwood, his Pink Lady and a Piano. In addition to some charming duets, they provide several brilliant little cameos of character-acting, comparing the modern methods of love-making, songs, &c., with those of fifty years ago. A word of praise must be added for their stage setting, which was a triumph of artistic colouring effects.

More music, but of a somewhat different, though none the less popular order, is provided by Pierce and Roslyn, whose description, "A Whirl of Melody," could not very well be improved upon. This merry pair, both of them talented instrumentalists, kept the house in a high pitch of enthusiasm, and earned a tumultuous reception at curtain-fall. Great favourites too were Edie and Monty Fields, whose exposition of eccentric comedy dances is among the best examples of its kind we have seen.

A comedian of exceptional merit is Manuel Vega. Possessed of a prodigality of humour and original ideas, he proves himself by turns to be a juggler, an acrobat, and an extraordinarily amusing knock-about comedian. His rough and tumble fight in the latter guise with a dummy figure is screamingly funny. Bobbie Kerrigan, an entertaining youngster who surely can barely have reached his 'teens, very soon made good as a raconteur, whilst Eddie Collie, a male impersonator, makes an immaculate "Knut." A first-rate programme is brought to a close by the Mongadors, the famous French comedy jugglers.

THE METROPOLITAN.

Dan Rolyat is one of the shining lights at the Metropolitan this week, and on Monday night he must have brought compensation to the long queues that waited in the drizzle outside this popular place of entertainment in the Edgware-road, for Dan was in fine form, and told us about the "friendly game" of football from which he, as referee, emerged a battered wreck, until the audience rocked with joy, as, curiously enough, people always do when they hear about the misfortunes of others. Dan has another song, "Sufficient," in which he manages to introduce some funny and very clever acrobatics. There is some really good stuff in Barton and Ashley's playlet, "Money Talks," and the pace at which it is taken left us breathless. A husband comes home after three years' absence to find his wife on the brink of a second marriage. His inopportune arrival infuriates the lady, and she rages at him (Heaven! how she rages!), insisting that he shall commit suicide to leave her free until he discloses that he has come home rich. Then the hurricane becomes the gentlest, softest, sweetest summer breeze. The skit is genuinely funny, and gives the pair (we don't know which is which) a first-rate chance to show what a clever couple they are. Miss Emmelyn Walker makes a hit in a catchy song, which she sings to her own accompaniment at the piano. She asks the audience plaintively, "Why must I do all the loving? Is it necessary?" and so sweet is Emmelyn, and so attractive her little ways, that to a man they shout, "No." Moreover, the lady has a particularly charming voice, clear and sweet as a silver bell. She tells little stories quite charmingly, too. Miss Ida Barr is a lady who radiates joviality. She "gets over" as soon as she appears, large and handsome, and inexpressibly good tempered. Her two songs, "He Had Such Beautiful Eyes!" and another about what must have been a very rowdy wedding party, both go down very well, like a cooling drink on a hot day, though "cooling" is not the word to apply to the songs. Carr Lynn, the animal mimic, is also on the most friendly terms with his audience, and gets a lot of applause by pretending that he doesn't want it. The Lawrence Wright Quartette deserve to be the favourites they are, for they give an exceptionally good turn. The Mountfords, in their balancing act, and the cheery and energetic Brothers Obo complete an excellent programme.

WOOD GREEN EMPIRE.

Miss Jen Latona, in her delightful character impersonation, is one of the principal turns in a strong bill this week. The popular comedienne has never been in better trim, her act being greeted with acclamation, a hearty recall rewarding the clever artist at its conclusion. Another turn deserving of the warmest commendation is that contributed by Messrs. Penrose and Whitlock, who impersonate a couple of the happiest old fellows imaginable. They sing, joke, and poke fun at one another, to the huge enjoyment of all—no less themselves than the audience. The way the old boys laugh is infectious to a degree, the house at times roaring in unison. This act is one of the cleanest and most genuinely funny on the halls to-day.

Mr. Tom D. Newell has a clever song-scena called "The Housewarmer," in which he is assisted by Miss Francesca Gordon. Mr. Newell is a "dame" of the first order, and the eccentric dance with which he concludes his act is delightfully droll. Sandy Powell, who also has recourse to the services of an assistant, meets with the heartiest of receptions, his smart patter and cross-talk being very amusing; and Fortunello and Cirillino, fearfully and wonderfully made up, give an amazingly clever acrobatic act.

Messrs. Gilbert and French, aptly billed as the "foot controllers," have every right to the title, their dancing being very neat and precise, the performers working together with the precision of a machine. Miss Nettie Wheeler is a smart comedienne with some good songs, and Miss Clasie Lupino in song and dance meets with favour.

CROYDON EMPIRE.

A capital programme is presented here this week. The Five Mirthful Jovers give a wonderful acrobatic, musical and bar act, which is heartily received. Mlle. Irma Lorraine, the French poseuse, and company, in delightful representations of "The Five Arts," gain hearty applause. This is a charming turn, with handsome dresses and picturesque scenery, and introduces graceful dancing. Halmo, the crazy juggler, is quaint and clever. Maisie Ayling is a well-dressed comedienne with a good voice. Billy Bennett, comedian, has plenty of rich humour. Tom Clare, at the piano, is always a welcome item with his topical ditties. Jack Pleasants keeps the audience in a merry mood with his selections, always well thought-out; Mayne and Sheridan, with new songs and jests, are very popular, as usual; and Fred Russell, the clever ventriloquial humorist, completes.

"EURIPIDES" AT CHISWICK.

The Greek drama in a variety theatre at the first blush may appear incongruous; yet it is only one more indication of the change that has come over music halls. The translation of "Electra" selected for the performance is Professor Gilbert Murray, who has closely followed on the original lines of Euripides. The Greek Play Co. (in conjunction with Norman V. Norman) was responsible for Saturday's matinée at the Chiswick Empire, which proved an artistic and literary feast. Much of the success is due to Miss Penelope Wheeler as Electra; from her opening, where she appears with her homely pitcher, she claims immediate attention; she is magnetic, masterful, and murderous, yet withal there are moments when her all-absorbing passion for revenge gives way to a cheerful smile, but it is a mere flash, in a second she is transformed to a dignified but malevolent woman. To Mr. Grosvenor North fell the rôle of Orestes, who, like the Prince of Denmark, is out to kill: "I shall do deeds horrible," he exclaims, and subsequently having murdered Aegisthus, he returns to gloat over the details to Electra, and assist at the assassination of the Queen. The unfortunate Queen Mother—Clytemnestra—is portrayed by Miss Edith Lester Jones with dignity and reserve; her scene with Electra proved a wonderful bit of work. Mr. Roger Williams is singularly successful as the peasant husband to Electra, and scores a success. The Pylades of Norman Shelley is not without merit, while the twin deities were respectively represented by Roger Williams (Castor) and Philip Cuningham, Jun. (Polydeuces), nor should "the Old Man" of Mr. Hugh Miller be omitted. The chorus who rendered effective service, though a trifle monotonous, won recognition; and included Mesdames Ellen Bird, Beatrice Castleton, Yvonne Gough, Phyllis McTavish, Phyllis Rees, and Olga Katzin.

The performance was presented by the Chiswick Education Committee.

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NEW ACTS OF THE WEEK.

MAYNE AND HARPER.

Every Dance-picture Tells a Story.

That talented couple, Mayne and Harper, are appearing this week at the Holborn Empire in their elaborate and original dancing turn. The opening novelty is entitled "Walking a Form," featured in all white costumes on a black draped stage, and the silhouetted figures stand out in bold relief. "Stealing a Bag" is a terpsichorean depiction of a female crook's attempts to steal a bag, which are frustrated by a member of the force. As enacted by Mamie Mayne, as the crook, and Max Harper, as the policeman, this is very quaint, original, and effective.

The concluding item is entitled "The Draught Waltz." This is played by Mayne and Harper as the draughts on a stage cloth illustrative of a draught board. The movements of the dance illustrate the game proceeding, and the dancing in this scena is perhaps the most effective of all. The grace of movement in the fantastic mazes of the waltz, and the skilful manner in which the twain manipulate the counters, is quite remarkable. Hearty applause greeted this novel turn.

LISTEN! — *Mr. Manager*

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SONGS AND SINGERS.

Star Music Co.

At the Bedford last week, G. H. Elliott produced a new song from the pens of Fred Godfrey and Bennett Scott, entitled "Mammy's Mississippi Home." Its reception was most gratifying, and it is likely to prove one of Mr. Elliott's biggest successes. Minnie Muir is singing "You Made Me Happy for a While" to enthusiastic audiences at the Empire, Islington. Alec Regan is featuring with much success "The Rose of Alabam," and "You Can't Fool Around With the Women" at the Empire, Kilburn. Witt and Stevens, at the Empire, Gateshead, are scoring with "Stop It! John." "I Know Where the Flies Go" is a big laughter maker in the hands of Phil Bransby at the Chelsea Palace.

Betty Barclay and George Glover, at the Empire, Newport, this week, are nightly the recipients of hearty applause for "If We Found a Little Corner in This Great Big World." Maisie Ayling is doing very big with "Why Did You Teach Me to Love You?" at the Empire, Croydon. Jen Latona is making another big hit with "There's a Little Bit of Devil in Ev'ry Little Angel" this week at the Empire, Wood Green. Ella Shields is featuring "Archie, P.C.," at the King's Theatre, Southsea. At the Holborn Empire, Marjorie Fulton is very successful with her latest acquisition, "In the Wedding Gown Your Mammy Wore." Connie Browning, at the Hackney Empire, is singing "You Made Me Happy for a While."

Lawrence Wright Music Co.

One has only to hear "City of Laughter, City of Tears" sung by the thousands of people at Blackpool, as has been done throughout the summer, to realise that here is a ballad which is going to get right to the hearts of audiences immediately. The lyric shows Worton David at his best, and the melody, whilst simple, has that appeal which remains in the memory after first hearing it. This is what every pantomime manager, producer and artist, is looking for, and the firm are confident that in choosing this ballad, particularly as a principal boy song, they will have secured that which will be a winner. This is proved by the wonderful success which has been achieved by those artists who have already produced "City of Laughter, City of Tears." Tucker, who is such a frequent visitor to the Palladium, invariably has his audience singing with him. This week Geo. Glover, together with his clever partner, Betty Barclay, are at the Empire, Newport, and the audience make no mistake in the way they have caught up this refrain. Syd Moorhouse is another big act who can testify to the firm's ability in providing him with real material. "It would do your ears good to hear the way this number is sung." This is just one of the comments which we receive daily. It is from the Bros. Williams, who are featuring this number in Scotland. This week they are playing the Lyceum, Glasgow.

Another wonderful success is the "Wyoming Lullaby." The Lawrence Wright Co. would like to congratulate Miss Kitty Storrow on her rendering of this number. The way she puts it over shows her to be a real artist who knows the value of a real song. The success achieved by "Wyoming" has induced numerous instrumental acts to use it. At the Palace, Camberwell, last week, the Sisters Paget did exceedingly well with "Wyoming," and also made good with "For You a Rose, For Me a Memory."

Another very successful number is "Will You Love the Violets When You've Lost the Rose?" Writing from the Scala Theatre, Antwerp, Marie Dean, of Dean and Domer, says they made a big hit with this song. At the Palace, Blackpool, Mr. Archie Hill made a great success with "God Gave Me Wonderful Dreams" and "Sing Me a Song of the Morning," while Tiller's hundred children, at the Winter Gardens, made a unique feature of "Wyoming" on "Wyoming Night."

Francis and Day.

Great as has been, and is, the success of that fine ballad "Love Sends a Little Gift of Roses," it looks like being utterly eclipsed in popularity by the new one by the same composer (John Openshaw) entitled "Write Me a Letter from Your Garden," which Lillian Burgiss, of the Femina Quartette, at both Blackpool and Rochdale, has been singing with splendid results. Congratulations innumerable are being showered upon the fair artist; on Edward Lockton, who is responsible for the lyric; and on the composer.

R. Penso's new tango, "Romeo," with its haunting cadence, reminiscent of Old Castile, has just been issued by the firm, and the parts for orchestra are in course of printing. The title selected signifies in English "Remembrance."

The art of Daisy Dormer has two fine vehicles in the songs now being sung by the popular favourite at Woolwich and Camberwell, the one entitled "Little Rosetta, from Sunny Italy," and the other "It's a Short Way Through Mother's Doorway, but it's a Long Way Back to Mother's Knee." The latter especially had a big ovation accorded it at Collins's last week.

Ethel Collie at Brixton is singing with best results "Too Many Girls" and "Noah's Wife."

"Oh, by Jingo! Oh, by Gee!" has at the Granville been proving a winner in the hands of Mabel Macks.

"God Keep You, Dearest Heart," D. Cameron Forrester and Henry E. Pether's beautiful song of sentiment, has been meeting with splendid receptions in the provinces—notably at the Tivoli, Barrow-in-Furness, Fred Morris being the vocalist.

Parker-Charles Music Publishing Co. Ltd.

At Bromley, last week, Mrs. Scott-Shaw gave a recital of her own compositions to an enthusiastic audience. The outstanding success was "At Last I Knew." Peter Dawson has arranged to sing Cecil Atherley's "Love o' Mine" throughout his forthcoming tour in India, Australia, and New Zealand. At Kennington Park, last Sunday, Mr. Leslie Barton, of the Carminia's, gave a splendid rendering of Geo. F. Lewis' "A Last Request."

The Redfords are working "Everyone Should Have a Sweetheart," "Lindy's Wedding" (both by Sheridan), and F. Newstead's "Jolly Old Tom." All three numbers are going big. Robert Hendren, a baritone vocalist who is rapidly making a name for himself, sang A. Scott-Shaw's "The Sergeant Major" with great success at Dudley last week.

George Edwards' singing of Albert Parelow's "Light of My Soul" at the Crofton Hall is the signal for much applause.

Yorke and Morris, who have been in the provinces for some weeks, are back in town at the Islington, with a repertoire of Parker-Charles items. Their two winners are "Bideford Bay" and "The Sergeant Major."

Oxford Music Company.

Doris Ashton's song, "Hush for the Morn," is a big hit this week at Bristol, and Leonard Lovesey also scores everywhere with the number. Bert Errol reports from America that he is doing well with "Give Me Your Love." A new number, entitled "To-morrow Morning" (Daisy Dormer) has already been taken up by several pantomimes, and is destined to become a big seller.

The popularity of "That Wonderful Dad of Mine," sung by Frank O'Dell, is increasing each week. Miss Dorothy Carr and Roberti, the singing violinist, will shortly introduce the number in their act. Ernest Crampton's "A Desert Song" (Isbahan) brings a round of applause in his famous Cigarettes concert party. The number is sung by Dennis Noble.

Lionel Rothery's baritone song, "The Traveller," will shortly be introduced by Mr. George Baker. Jay Laurier's new song, "Throw Some Confetti Over Me," is making a big hit. Peter Shannon, the versatile dancer, has just taken up that eccentric dance by J. W. Richie, "The Pussyfoot Reel." This week he is appearing at Aldershot.

MAURICE PIENA.

The numbers advertised by Maurice Piena on another page are of much interest to musicians. The reverie berceuse, "Pierrot Sommeille," by Francis Popy, is a flowing number, with a brighter middle movement, well up to the standard compositions of this famous composer. "Plaisir d'Amour," by Martini, is arranged for orchestra by Popy in an original manner, with a bright introduction in the wood wind. "Leggiadia Fatfalla," by Morrisson, is a quick, light number, suitable for open-air scenes or happy movements. "Philis," by De Severac, is an arrangement of an eighteenth-century rondelle, very characteristic of the powdered period. This number has been excellently arranged for orchestra by Chapelier, who is also responsible for the arrangement of all the works by De Severac, published by Maurice Piena. Two other numbers by De Severac, "Invocation à Schumann," and "The Musical Box," are familiar as piano solos, and are of high-class musical value.

The Bath Playgoers' Society open their season to-night (Wednesday) with a visit by Mr. Nigel Playfair, who has promised to lecture on "The Staging of Shakespeare's Plays."

DISABLED VARIETY ARTIST.

AN EXCEPTIONALLY DESERVING CASE.

Pathetic interest attaches to the following letter which we received from the late Mr. Myron Gilday, of Gilday and Fox, two days before his lamented death.

Mrs. Gilday informs us that her husband was so keen on his charitable task that she has decided to carry out his wishes as far as possible, and will continue to collect subscriptions.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I must certainly appeal to you for a most deserving case, that of Corporal Thomas, known professionally as "Tom Fox," who has been in my employ for six years.

He has lost both legs and his left arm in the late war, and is badly in need of assistance, and it is up to us to show our appreciation. He has been in the Highfield Military Hospital for two years, and never appealed to anyone for help, being one of those proud natures who would rather starve than ask for assistance. When he was able he was always ready with charity to others, never refusing.

During the six years that he was with me, I can say this for him: He was a good artist, a pal, and ready to do everything in his power to alleviate the suffering of anyone who came to him for help.

This is without doubt a most deserving case, and seeing the suffering of his wife and baby, I have undertaken to try to get together as much as I possibly can to keep the wolf from the door.

I am sure that no one who reads my appeal will have the heart to refuse. I have already made an endeavour to collect subscriptions, the result of which I enclose, in the hope that you will find space for it.—Sincerely yours,

MYRON N. GILDAY.

CORPORAL THOMAS (SEATED).

Mr. Thomas was for six years Mr. Gilday's partner, and volunteered for service soon after war broke out.

As will be seen in the photograph, Mr. Fox, who is seated in the Bath chair, suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

We heartily second Mrs. Gilday's appeal, and will be pleased to acknowledge subscriptions every week in "The Era."

Donations should be sent either to Mrs. Gilday, 18, Cosway-mansions, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1.

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H. M. Little	5 0 0
S. H.	5 0 0
Per Mr. Cave—Dick Davies, £1; Leo Tailor, £1; Norman House, £1; W. Lupton, 5s.	3 5 0
Sydney E. Baile	3 2 0
Pimple	2 2 0
G. Schultz	2 2 0
Alf Carter	2 2 0
Ernie Mayne	2 2 0
Mrs. and Miss Astor	2 2 0
F. H. Bell	2 2 0
Mrs. Speechley	2 2 0
T. Landsman	2 2 0
J. McKeon and E. W. B.	2 1 0
Skipper Wright	2 0 0
A. R.	1 1 0
Lily Long	1 1 0
Beatie and Babs	1 1 0
Mooney and Holbein	1 1 0
D. J. Clarke	1 1 0
Alf Noni	1 1 0
Les Beel	1 0 0
Thos. Gray	1 0 0
C. Cousons	1 0 0
Zoe Bell	1 0 0
H. Coonfield	1 0 0
A. Prior	1 0 0
H. Lewin	1 0 0
H. Burns	1 0 0
H. Franchy	1 0 0
M. Joseph	1 0 0
Jack Pearl	1 0 0
George Graves	1 0 0
Jack Thomas	1 0 0
Arthur Bernard	1 0 0
N. E. Ritchie	1 0 0
J. D. Buxton	1 0 0
L. Rosenberg	1 0 0
Per Mrs. Speechley—A Few Sympathizers	1 0 0
Rosie Reys	0 10 0
Tambo and Tambo	0 10 0
Vera Wootton	0 10 0
Carn and Neil	0 10 0
Alf. Thomas	0 10 0
Bariser and Vynne	0 10 0
A. D.	0 10 0
E. Cass	0 10 0
W. G. Barthouse	0 10 0
L. Brooks	0 10 0
F. Gunn	0 10 0
Harry Goodman	0 10 0
Lanceley and Fleming	0 10 0
Peggy	0 10 0
C. R. Higgins	0 10 0
E. Phells	0 10 0
W. J. C.	0 5 0
M. Fianne	0 5 0
Lellini	0 5 0
Tom Jackson	0 5 0
Mike Whallen	0 5 0
Wilkie and Victoria	0 5 0
Paul Gordon	0 5 0
H. West	0 5 0
Kathleen Brett and Molly Mackay	0 5 0
A. F.	0 5 0
E. E. D.	0 5 0
J. E.	0 5 0
Tom Stewart	0 5 0
Gus Harris	0 5 0
A Friend (Bill)	0 5 0
C. R. St. Juste	0 10 0
Teddie Allen	0 10 0
A Friend	0 10 0
Four Storks	0 10 0
Fejl Family	0 10 0
A Well Wisher	0 10 0
Billy Mason	0 10 0
James Samuels	0 10 0
A. J.	0 10 0
J. Carter	0 10 0
Good Luck	0 10 0
Sassoon	0 10 0
Bert Goldin	0 10 0
J. B.	0 10 0
Levey	0 7 6
H. Anderson	0 7 0
Australian	0 7 0
A. Jew	0 6 0
D. C. A.	0 5 0
Marjorie Fulton	0 5 0
J. J. Balow	0 5 0
Rich Hayes	0 5 0
Mrs. Rich Hayes	0 5 0
Henry Raymond	0 5 0
Fred Maple	0 5 0
Bert Groves	0 5 0
Bond Russell	0 3 6
Ben Said	0 2 6
Major Minor	0 2 6
P. B.	0 2 6
Walter Davis	0 2 6
Maudie Forde	0 2 6
A Friend	0 2 6
A Friend	0 2 6
Frith Baldwyn	0 2 6
W. Haines Albutt	0 2 6
Walter	0 2 0
J. Anderton	0 1 0
F. Truing	0 2 0
H. Errett	0 2 0
Costa	0 2 6
T. George	0 2 6
Drummer	0 1 6

FUNERAL OF MYRON GILDAY.

MANY TOKENS OF RESPECT.

With all the ceremonial of Jewish rite, the remains of Myron Gilday were committed to earth at Goldery Green on Wednesday, after cremation. At the graveside were the widow, Miss Susie Gilday (daughter), Mrs. Fred Maple, Ernest Cass (Mr. Gilday's former partner), Laz. Rosenberg, Willie Schultz, Mr. and Mrs. S. Landsman, Arnold Carter, Dr. Midlowsky, Mrs. James, Jules Hirst, and Mr. and Mrs. Rottembourg. Corporal Thomas (Mr. Gilday's partner before the war) came from Liverpool in order to be present, being carried from the taxi-cab to the graveside.

From her son Adrian in New York Mrs. Gilday has received the following telegram:—"Dear Mother,—So Sorry. Kiss Susie and you."

Among a number of beautiful wreaths was one from the widow composed of pink roses and carnations, the deceased artist's favourite flowers. Wreaths and telegrams were also sent by Adrian and Susie (son and daughter), Amy and Fred Maple (brother and sister-in-law), May Henderson and Bert Burnell, Corporal Thomas, Ernest Cass, Ernest Wigston, Sam Landsman, Mr. Walsh and daughter Cissy, Mr. and Mrs. James, Daisy Dormer, Mr. and Mrs. Alf. Carter (Glasgow), Mr. and Mrs. W. Schultz, Mr. and Mrs. Honeyban, Mr. and Mrs. J. Clarke (cousin), Mrs. Speechley, Les Trombettas, Mr. and Mrs. Charly Manay, Mr. and Mrs. George Sandford, Mr. and Mrs. Cotton, Victor Walsh, Mr. and Mrs. Jacobs, Mr. and Mrs. Lon Jacobs, The Two Bobs, Arnold Carter, Bruce Green, Harry Masters, Albert Voyce, Charles Adams, Jules Hirst, Mr. and Mrs. Freedman and family, Mr. Clarke (manager, Empire, Glasgow), Phillip Wigoder, Mr. and Mrs. Rosenberg, Harry Esden, Tom Arnold, J. Gould, Frank and Jen Latonne, Mr. and Mrs. M. Elliott Savona, Heyman and Franklin.

Mrs. Gilday desires to thank, through our columns, all who sent flowers and messages, the numerous to acknowledge individually.

ANOTHER DANCING MATINEE.

It is interesting to learn that the very successful dancing matinée, organised last year by "The Dancing Times" in aid of that most excellent of charitable institutions, "Sunshine House," Chorley Wood, Herts, the Blind Babies' Home of the National Institute for the Blind, will be repeated this year on Tuesday, Nov. 23. It is hoped that the matinée will take place at the same theatre as last year's show, namely, the Queen's.

JUST ISSUED.

FRED GODFREY'S AND BENNETT SCOTT'S HIGH-GRADE BALLAD

'TWAS AN OLD-FASHIONED LOVE SONG.

PUBLISHED IN 3 KEYS.

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"GILL" LAWRENCE & CO.

will present their latest sensational sketch,

'MAGIC VERSUS MAGIC'

at the

ROYAL THEATRE, WINCHESTER,

On OCTOBER 25th, commencing 2 o'clock.

A Great Opportunity for Agents and Managers requiring an Entirely New, Novel, and Original Act.

PLAYS 25 MINUTES OR 55 MINUTES, AS REQUIRED.

"Magic v. Magic." What is it? Something worth seeing.
A Chinese Magician against an English Illusionist.
The Result—

"A WHIRL OF MAGIC."

Press Reports on Trial Show—

The Era—"A device of an improved magical kind, the audience being entirely baffled."

Hampshire Chronicle—"A drama of powerful interest, showered with applause. The story of the plot is an ingenious one and extremely clever. A SPECTACULAR and BEWILDERING performance. The scenery is on a very elaborate Oriental scale."

The Southern Daily Echo—"A REMARKABLE SKETCH, quite good melodrama with the magician's art. A WHIRL OF MAGIC."

Hampshire Observer—"A drama of POWERFUL INTEREST, one of the most REMARKABLE performances ever seen in this City."

TO ALL CONCERNED.

This is not only an up-to-date illusion act, but a drama of powerful interest, which takes place under splendid conditions, beautiful scenery, one of the finest settings on the road, the interior of a great Chinese Magician's Palace, and first-class incidental music arranged by Mr. Reginald J. Gibb-Seymour, Composer.

NOTE.—This is the Only Sketch of its kind in existence. Absolutely Original.

Strong Cast of Six Performers (all ex-service).
Costumes Direct from China.

"MAGIC BLENDED WITH MELODRAMA."

WANTED. WANTED. WANTED.

A GOOD, RELIABLE SOLE AGENT.
A GOOD, RELIABLE SOLE AGENT.
A GOOD, RELIABLE SOLE AGENT.

Note only date when show can be seen—Showing here for One Matinee only, 2 o'clock on Oct. 25th.

OPEN FOR IMMEDIATE BOOKINGS.

Those wishing to attend are invited to write to Mr. "GILL" LAWRENCE, Manager, for full particulars, &c.

All comm.: "BESNEY," WINCHESTER, HANTS.

NEXT WEEK'S CALLS.

MONDAY, OCTOBER 11, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 1 NOW DUE.

HARRY DAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Jackson Owen presents "(K)Night of the Garter."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Two Birkenheads.

HAMILTON HIPPODROME (rehearsal, 1).—Unity Revue Co. present "See You Later."

IPSWICH HIPPODROME (rehearsal, 1).—May Sherrard, Nelson Jackson, Jaskow and Jakes, Mario and Lorenzi, Billy French, Romeo and Rip, Les Classiques.

NORWICH HIPPODROME (rehearsal, 2).—Doris Champion and Co. in "Our Li's," Ford and Lewis,—Christopher and

RAYMOND Present Prestidigitateur

Columbus, The Violas, Jack Siray, The Balladmongers, La Deodima.

NORWICH THEATRE ROYAL.—"The Young Person in Pink."

PAISLEY RINK PALACE (rehearsal at 12).—John Bull's revuette, Coney Barr, Lane and Lloyd.

PAISLEY THEATRE (rehearsal, 12).—Six Heraldos, Daisie Morell, Gordon Brown, May Edouin, George Campbell, Lyons and Fay, Chas. Hutchins' Q's.

KENNEDY CIRCUIT.

CANNOCK HIPPODROME.—Miers and Whittle's "Joy Days."

DUDLEY OPERA HOUSE.—J. A. E. Malone's "High Jinks."

WEST BROMWICH EMPIRE.—Mlle. Marzo, Frank Early, Dandy George, Miss Yetta, Dolly Phillis, Bros. De Dian.

WEST BROMWICH OLYMPIA.—Matt Melrose's revue, "Camouflage."

WEST BROMWICH THEATRE ROYAL.—James and Stillwell's company, "A White Man's Way" and "Modertian."

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 4).—Albert Whelan, G. H. Elliott, Vera Wootton, Togan and Geneva, Dale and O'Malley, Lucille Benstead, Florence Yaymen, Hal Wright, Don and Mark.

COLLINS'S MUSIC HALL (rehearsal, 4).—Maidie Scott, Violet Essex, Eve Kelland & Co., Audrey Knight, Tom Walby, Frank Powell, Sydney Block, Prince Tokio, The Whittakers.

CROYDON EMPIRE (rehearsal, 4).—Fred Karno presents "Money to Burn," Charles Whittle, Ern. E. Roma, Ruba Quartette, Elsie Gregory.

GRAND, CLAPHAM (rehearsal 4).—Lew Lake presents "Pretty Peggy."

HAMMERSMITH PALACE (rehearsal, 4).—Bransby Williams, Tom Clare, Ethe Mann, Walker's Juveniles, Tom E. Hughes,

RAYMOND Some Sorcerer.

H. La Martine, Billy Simpson, Alec Regan, Adams Duo, Bessie Clifford.

HOLBORN EMPIRE (rehearsal, 11).—Marie Lloyd, Sam Barton, Versatile Three, Fred Russell, Billy Bennett, Adam Tomlinson, Fisher and Lea, Betty Rowlands, Hanlon Charles Troupe, Ringle Bros.

ILFORD HIPPODROME (rehearsal 4).—E. Lotinga & Co., Jay Laurier, Harry Ford, Daisy Dormer, Victor Kelly, McKays, Wells and Mayban, Maisie Ayling, Hams.

ISLINGTON EMPIRE (rehearsal 4).—Harry Day presents "Patches."

KILBURN EMPIRE (rehearsal, 4).—Gertie Gitana, Morny Cash, Esta Stella, Dusty Rhodes, Kitchen Comedy Four, 2 Conns and Lloyd, Leslie Elliott, Irma Lorraine.

LEWISHAM HIPPODROME (rehearsal, 4).—Lew Lake presents Joe O'Gorman, in "Shamrock Time," Jack Smiles.

OLYMPIA, SHOREDITCH (rehearsal, 4).—E. Lotinga & Co., Jay Laurier, Maidie Scott, Dale and O'Malley, Harry Bedford, Ray Wallace, Milton Bros., Woodward and Page, Anna Hana, Zarma.

PALLADIUM (rehearsal, 11).—Little Tich, Wilkie Bard, Ernie Mayne, Tom Edwards, May Moore Duprez, Oswald Bernard, 5 Jovers, Kasracs, Ina Hill, Nora Delany.

POPLAR HIPPODROME (rehearsal, 4).—J. W. Rickaby, Daisy Dormer, Tod Slaughter & Co., Bruce Green, Marjory Fulton, Tambo and Tambo, Marie Kendall.

PUTNEY HIPPODROME (rehearsal, 4).—Jack and Evelyn, Hilda Glyder, David Poole, Gus Harris, Dolly Elsworthy, Nellie Butler, Jim Nolan, Phil Ralla Trio, Bert Williams, Clifton and Partner.

WILLESDEN HIPPODROME (rehearsal, 4).—Harry Day presents "Flashes."

WOOLWICH HIPPODROME (rehearsal, 4).—T. E. Dunville, Melody Mak-

RAYMOND World Wandering With Witty Wizardisms.

ers, Zetta Mor, Arthur Ferris, Wyn and Ivy, Minnie Muir, Great Scott, David Poole.

MACNAGHTEN TOUR.

(Rehearsal at all halls 12 o'clock.)

BLACKBURN.—Phyllis and Giles, Clarke and Ritchie, Niblo and Doris, Two Violets, Violet King, Victor and Velma, Sisters Martelloni.

BRADFORD.—Bob Alders, Denton's Juveniles, The Westwoods, Ian McCarthy, Joe Dixon, Vivian Foster.

LEICESTER.—Company as booked.

BURNLEY.—"Business Before Pleasure."

CARLISLE.—Fitz-Allen, Willie Rolls, The Quintons, The Joannys, Foden Williams, George Adams, Mackenzie Murdoch, Hately and Murray.

HALIFAX.—Bromley Carter, Terry Twins, Foster and Ninon, Betancourt, Jessica Way, Mary Liston, Varney and Butt.

HUDDERSFIELD.—Malcolm Scott, Billy Bristow, "Tomson's Future," Herbert Cave, Frank Keen, Florence Cooper, Jeavon and Jens.

SOUTHAMPTON.—Paul Stephens, T. B. Davis, Lucy Brennan, "Crankite," Lapucci Duo, Tom Payne, Alma Le Dare, Tom Fox.

WARRINGTON.—Will Collinson and Co., Malvina, Jack Stocks, Hunter and Bob, Four Mellowdees, Alan Martin and Tony Castle, Sisters June.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Broughton and Creedon, Horton and La Tricks, Scott and Whaley, Ted Charter, Daisy Wood, Pyne and Harley, Barte Trio, Daunton-Shaw Troupe.

BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Jingles."

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Douglas and Mona, Eddie Walker, Sadie Sale.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Boy Ronald, James Stewart, The Bounders, Nellie Wallace, O'Gorman Brothers, Alfredo, Tex McLeod.

CARDIFF EMPIRE (rehearsal, 1).—George Bass, Harry Green and Co. in "The Cherry Tree," Katie Morgan, Ella Shields, Frank Le Dent, The Gladiators.

CARDIFF OLYMPIA (rehearsal, 11).—Frank and Nana, Doris Pearce.

Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre.

EDINBURGH EMPIRE (rehearsal, 1).—Horace Jones and Partner, Pemina Quartette, Hetty King, Claude Gardner, Lune and Shaw, Tom Davies Trio, Five Wartons, Victor Andre.

FINSBURY PARK EMPIRE (rehearsal, 1).—Olga Morselli, May Henderson, Percy Honri, Irene Vere, The Robertys, Parr and Parland, Misses Black and White, Harry Hemsley.

GATESHEAD EMPIRE (rehearsal, 1).—Harry Herbert, Beaumont Collins and Co., Ben Beyer, Hall and Neil, George Turner, Nella Nora.

GLASGOW COLISEUM (rehearsal, 11).—J. L. Davies and Alfred Zelilli present "The Mixture," Violet Essex, Hicks and Partner, Ansereul Troupe, Tucker.

GLASGOW EMPIRE (rehearsal, 11).—Manny and Roberts, Lessie Moore, Fred Barnes, Coram, Hal Bert, Lavenia and Cross, Gus Fowler, Mary Ann Clarke.

HULL PALACE (rehearsal, 1).—Ernest Mitchell, Lily Long, Fred Duprez, Duncan and Godfrey, Charlie Brothers, Judge's Seals, Moss Empires, Ltd., present Tommy Monlot and Co. in "Mummy's Precious."

LEEDS EMPIRE (rehearsal, 1).—Jack Thomas, Wee Georgie Wood and Co., Liane D'Eve, The Girtons, Bert Albert, Garadini, Marvellous Poppetcu, Frank Van Hoven.

LIVERPOOL EMPIRE (rehearsal, 1).—Naughton and Gold, Daisy Jerome, Two Barcals, Bernard Sims, Ted Hopkins, Billie Reeves and Co. in "The Right Key, but the Wrong Flat," "Beauty," Yamamoto and Kogoshi.

LIVERPOOL OLYMPIA (rehearsal, 1).—Daly and Healy, Jack Lane, Mo's Em-

RAYMOND Wonderful Wizard With Wit.

pires, Ltd., present "Twinkles," Bert Elliott, Sammy Shields.

LONDON HIPPODROME (rehearsal, 11).—"Jig-Saw."

NEWCASTLE EMPIRE (rehearsal, 1).—Harry Taft, Haley's Juvenlics, The Two Bobs, Vernon Watson, Two Ascots, The Mongadors, Sisters Sprightley.

NEW CROSS EMPIRE (rehearsal, 1).—Navarro and Assistant, Lyons and Darnton, Johnson Clark, Moss Empires, Ltd., present Jack Gallagher and company in "Hold Your Hand Out," Wal Langtry, Florence Wray.

NEWPORT EMPIRE (rehearsal, 1).—Hicken and Rose, May Talbot, Fred Karno presents "What's What," Rich and Galvin.

NOTTINGHAM EMPIRE (rehearsal, 1).—Kiddy Kennedy, De Busse, George Mozart, Zaleski, Four Swifts, Barrett and Knowles, Cycling Brunnettes, George Wilbey.

PRESTON EMPIRE (rehearsal, 11).—Robert Courtneidge's production, "The Arcadians."

SALFORD PALACE THEATRE (rehearsal, 11).—De Wynne Brothers, The Lambournes, G. T. Pattman and his organ, Dick Tubb, Russell Carr, Walton and Lester.

SHEFFIELD EMPIRE (rehearsal, 1).—Kit Bleno and Iona, G. S. Melvin, Nina Gordon, Ike and Will Scott, Yamayama Troupe, Tom D. Newell, The Flemings.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Robb Wilton, Imperial Trio, Brooklyn Comedy Four, Winifred Williamson, Sisters Vincents, Martyn and Florence.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Ernest Hastings, Hanlon Brothers, Joseph Cheetham, Decima and Eddie McLean, Yost and Clancy, Ernest Krake and Co., Guilly and Jenny. (Note. South Shields has Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Finlay Dunn, May Henderson, Mayne

RAYMOND Wittiest of Wizards.

and Sheridan, Lucie Linda, Marcelle and His Unique Partner, King and Benson, Phil and Phlora, Frederic Bentley and Co. in "All Tied Up."

SUNDERLAND EMPIRE (rehearsal, 1).—Will Hay and Co., Frank Benson, Cooper and Lait, Corn and Neil, Witt and Stevens, &c.

SWANSEA EMPIRE (rehearsal, 2).—Bob Anderson, The D'Ormondes, J. H. Scotland, Betty Barclay and Geo. Glover, Nixon Grey, Strad, Omega Trio.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—T. Ellis-Hearn, Fortunello and Cirrillino, Betty Watson, Minquette and Maxley, De Alma, Frank and Vesta.

STOLL TOUR.

(See page 23.)

THE AWARD CIRCUIT.

NOTE.—Rehearsal at all Theatres at 1 p.m. with the exception of the Jubilee Hall, which is at 12 o'clock. All artists must attend.

BARNSTAPLE THEATRE ROYAL.—Martin Henry's company in "Mr. Wu."

BRIDGWATER PALACE.—Martin Henry's company in "Mr. Wu."

CHEPSTOW PALACE.—Loader and Laney.

JERSEY OPERA HOUSE.—The Gunners.

SALISBURY PALACE.—"Little Dabette" company, Shirley Whyte, The Avoles.

TROWBRIDGE PALACE.—Leo Trood's Repertoire Company, October 14, 15, and 16.

WEYMOUTH JUBILEE HALL.—Joan Andrews, Harry Lochbourne, Lento, Talbot Fanton, Hector and Loletta.

YEOVIL PALACE.—Hilton and Max, Leo Trood Repertoire Company, October 11, 12, and 13.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Frivolity Fair," Geo. Murphy, Van Dock, and company as booked.

BRIGHTON HIPPODROME (rehearsal, 12).—"A (K)Night in Venice."

GLASGOW ALHAMBRA (rehearsal, 12).—"The Circus Queen."

LEEDS HIPPODROME (rehearsal, 12).—Ivor Vinter, Brown and Potter, Yevey and

RAYMOND Pursuits Plentiful.

Erard, Geo. Morton, Grock and Partner, Three Dorinos.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Jollities."

MANCHESTER PALACE (rehearsal, 11).—Doria's Dogs, J. P. Ling, Joe Boganny and Co., Barker and Wynne, Ella Retford, Three Jees, and company as booked.

MARGATE HIPPODROME (rehearsal, 12).—"Baby Mine."

NEWCASTLE HIPPODROME (rehearsal, 12).—Mareski, Scot Gibson, Marie Novello Trio, Marie Dainton, Dick Henderson, Harry Tate, Mart and Pep.

PARIS ALHAMBRA.—Period commencing Oct. 16, 1920;—Mme. Polaire and Co., Claude Golden and Assistant, Du For Boys, Reynolds and Donegan, Frank and Somers, The Brads, Geo. Schreck, The Buchanans, Borneo Gardner, Whisto and Whyte, Nicol and Martin.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Van Dammes, Chas. Norton, Victoria Carmen, James Hunter, Greek Carmo.

SHEFFIELD HIPPODROME (rehearsal, 12).—"Cau Chin Chin," first week.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Sons of the Sea."

WOLVERHAMPTON EMPIRE (rehearsal, 12).—"On the Wing."

MISCELLANEOUS.

ALDERSHOT HIPPODROME.—The Gresham Singers, Les Uniques, Jan De Marisli, Molly Macarthy, The Maxime Girls, J. Williams Jr. "A Sister to Assist 'Er."

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Gerald Monks and Cissie Astbury, Corrie and Foster, Leslie and Charles, Phil and Brooks, Pearl and Rose, Marpoo and Veno, Alex Harland, Peter Shannon, Bert Clere, Vulcans, Geo. Wright, Dora Sydney, Frank Blyth, Norman Stanley, Connie Leonard, Trilby Trevordale.

ASTON HIPPODROME (rehearsal, 12).—Harry Russell's "Bright and Breezy."

BATH PALACE.—Pasco, Sinclaires D'Alva, Rose Cambry, Mick Newhouse, Stidder, Geo. Lee.

CANNING TOWN IMPERIAL THEATRE (rehearsal, 11.30).—Hearne and Partner, Williams and Lann, Tom Yorke, Glenroy Troupe, Jack Coran presents "The Bandmaster's Dilemma," others as booked.

CHELTENHAM COLISEUM.—"Zig-Zag" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Tom Drew and Co., Jukes and Piere, Bert Maddison, Phil Kauffman, Andrews and Clarice, Ben Bojamas Arab Troupe, Russell and Durbin.

DUNDEE KING'S THEATRE (rehearsal, 12).—Talbot O'Farrell, Robb and Dixon, Sian Kavanagh Trio, Lester Newby, Benelli, Le Dair, Two Le Bergs.

GLASGOW PAVILION (rehearsal, 11).—Jen Laiona, Flying Reos, Robinson and Macken, Brandon Delmar, Martinis.

KINGSTON EMPIRE.—The Great Raymond, Edna Lyall, Bryan O'Sullivan, Mimi, Will N. Fox.

LONDON MUSIC HALL, SHOREDITCH EMPIRE.—Leslie, Stanelli and Edgar, Willie Robbins, Big Timers, Adams and Black, Ivy Grant, Evelyn and Clayton, Harry Stiles, Billy and Doris Harley.

LONDON VICTORIA PALACE.—G. H. Elliott, Jack Pleasants, Julian Rose, Thornley Dodge, The Grumblers, Franco Pino, Huxter Bros., Esme Willard.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Lew Lake's Co., "The Far East."

PENGE EMPIRE (rehearsal, 12).—"Baby Bunting."

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Moore and Robey, Lawrence Wright Ensemble, Kenna Brothers, The Lishons, Gus Barra, Beretta Trio, Phil Arcot Four, Leah Victoria.

READING PALACE THEATRE.—Roxy La Rocca, The Bells, Tubby Stevens and Lady, Gazetta, Riley's Six Wonders, Jimmy Loft, Henry Leolin, Corri and Cervi.

RICHMOND HIPPODROME (rehearsal, 12).—"Afgar."

ROTHERHITHE HIPPODROME (rehearsal, 4).—"Wit and Wisdom," Barbe and Rabbette, The Nocturnes, Bioscope.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Harry Buss and Co., Chas. Hanbury and Johnny Schofield, George Jackley, Buff and Franklin, Betty Bobs, Serva Dane, Billy Mason, Spence and Jocelyn, Maxwell Carew, Pathé

The Dance Mad Fiddler.

FRANK

WHITMAN.

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WILLESDEN HIPPODROME.

There is a top-hole bill at the Willesden Hippodrome this week, in which several well-known stars figure, whilst in addition Mr. Ernie Lotinga presents his sketch, entitled "All Crooks," in which there are many entertaining situations. Mr. Lotinga makes the most of these in the rôle of the butler. Miss Kathleen Barbor is exceedingly good as Lady Winter, and Mr. Walter Pemberton does well as Sir Harry Winter. Mr. Adolph Lusk as the detective is responsible for some fine work, whilst Mr. Fred Gretton causes a deal of amusement as Fox the flunkey. Miss Pauline Travis scores a big success in her male impersonations, which are cleverly done, smartness and originality being her characteristics. The quaint humour of the comedy eccentrics Mazuz and Mazette creates a furore, and their work throughout is of the highest standard.

Lucille Benstead is a warm favourite with her songs. "I'm For Ever Blowing Bubbles" making an irresistible appeal, and was on Monday night enthusiastically re-demanded. Dainty Doris sings well and dances neatly, whilst her dresses are the envy of the ladies in the audience. Mr. Charles E. Whittle is first-rate in the song, "Up the Little Gravel Path Sailing"; while Marie Kendall, an old favourite at Willesden, causes a lot of amusement by her lively singing. The versatile Three (Haslon, Mills, and Tuck) are responsible for a remarkably fine vocal and instrumental turn, the instrumentation being of the best; and Herbert La Martine gives a clever staircase dance on original lines.

HACKNEY EMPIRE.

The popular manager of Hackney Empire, Mr. George F. J. Macleod, has an excellent bill of fare for the patrons of this North-East London house, and keenly appreciative audiences warmly welcomed the artists at Monday night's houses. That talented trio, W. H. Squire (the violoncellist), Lily Fairney (vocalist), and Auriol Jones (pianiste) learnt the strength of the numerous music lovers in the district, and gave of their best in response to the manner in which they were received. The outstanding feature was the performance of Mr. Squire's charming composition, "In a Dream Canoe," in which he personally conducted the orchestra. The two Anartos were screamingly funny in their new original act, entitled "Splutter the Spotter," a medley of music and mirth. Arthur's eccentricities proving a touch which tickled the palates of all.

Fred Duprez ("Mr. Manhattan") with his dry humour was in great form, especially in his droll story of his brother, who in writing from Chicago, a dry city, was so dry that he had perforce to pin the stamp on his letter. Connie Browning was truly described as presenting "some songs," for as Fred Duprez would say, they proved "some" songs, her enunciation, apart from rendition, proving she knew how to deliver "the goods." Another artist of good voice was Nellie Wigley, who was a really charming "Prince Charming," and sang with verve, fine modulation, and feeling.

Laurie Howard, a front rank comedian, was very funny in his dance items, and the house rocked with laughter over his imitation of a mad horse. The Sadler Elsie Four in their novel protean dancing act were a welcome change in a varied programme, for their work was done in a spirited and clean manner. Cornalla and Eddie were at the top of their form in foolery, and a continuous ripple of merriment pervaded the house during their all too-short occupancy of the boards. Eddie's funnicsities in his act of "Miss 'Em," with plates, were quaint in the extreme, and his backward runs which always looked like inevitable disasters, were titbits which were heartily applauded.

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

OUT-OF-DATE FILMS.

THE BLOCK-BOOKING TYRANNY.

The curious anomaly which prevails in British filmland, whereby a picture is not infrequently released for public exhibition a year or so after it has been shown to the trade, dies hard. The evil is, indeed, stronger than ever. Until the British film industry—every section of it—follows the recent example of America, and makes a definite and united attempt to throw overboard the block-booking system, we really do not see how any remedy is possible.

In the case of a film dealing with fashionable life—as so many films do—a year's delay, which may mean a delay of eighteen months or more after the commencement of the actual filming, means that the dresses of the ladies, instead of being the very latest "creations," are hopelessly out of date. We have in our minds a recently-released and well-produced British picture which has suffered deterioration in value in this very manner, and there are, no doubt, many others. Personally we are of opinion that many exhibitors would only be too glad to discard the block-booking tyranny if they could see a reasonable prospect of an alternative which would not increase their expenses, already quite heavy enough.

PREFERENTIAL TREATMENT FOR RIVALS.

We doubt if there exists in the whole world any product which enjoys in a foreign country such preferential treatment which this system extends to American films in Great Britain, and if the spectacle were not so tragic we could laugh at the paradox presented. Recent articles in the American film trade journals show that a considerable portion of the American film industry sympathises with the British producer in his unfair handicap, and desires to compete with him on equal grounds, "and let the best man win."

However, if Captain Kimberley, the general manager of the Hepworth Company, be correct, a very definite campaign on the part of British exhibitors may be waged against block booking at no very distant date. We base our assumption of such a probability on that gentleman's remarks in a recent interview. In this he expressed the opinion that in hundreds of cases during the next twelve months or so exhibitors who had block-booked American films far ahead were going to be let down, owing to so many American stars having thrown over the organisations which had helped to make them, and started producing on their own account. If this comes to pass it may, indeed, prove to be "the evil out of which cometh good."

ROUND ABOUT FILMLAND.

Film's Adventurous Journey—"The King of Bananaland"—From Crowd-worker to Star.

"The Sack of Rome."

"The Sack of Rome," Signor Guazzoni's latest masterpiece, has at last arrived in this country, and will be shown to the trade at the Alhambra on Friday next, October 8, at 3 p.m. Signor Guazzoni, the producer of "Quo Vadis," will be present at the trade show, which promises to be an exceptionally important one, judging from the many enquiries and applications for tickets received by Dr. Pettinati, the official agent for this picture for the United Kingdom.

British buyers and exhibitors should note that the copy of "The Sack of Rome" which will be shown at the Alhambra, is one which has been specially adapted and produced for the British market. The copy has had a most adventurous journey, as it had to be carried for over 125 miles across the Italian Alps into France, owing to the breakdown of all railway connections during the recent floods in Savoir. It was over the great road which Napoleon built over the Mont Cenis that the copy was conveyed on mule back so that it might reach this country in time to be edited, censored, and got ready for the trade show.

"The King of Bananaland."

Dr. Pettinati, of the Film Bureau, has just received from Italy a five-reel comedy which he asserts to be absolutely the best production of the kind which has ever reached this country from the Continent. Its title is "The King of Bananaland," and the principal rôle is played by the well-know star, Tontolini, the famous actor who became so popular in this country when he released a number of short comedies.

The plot of "The King of Bananaland" deals with the journey of the King of the land of the Bananas to Europe with his eight little Banana Princesses, who are desirous of coming in touch with civilisation. The King and his suite arrive in Rome, but, unfortunately, all hotels and private apartments are full, and the eight little Banana Princesses are in despair, when Tontolini, the famous guide and interpreter of Rome, comes to their rescue. Tontolini succeeds not only in giving to the royal crowd a royal time, but also in arranging for the marriage of a real Roman Prince with one of the beautiful Banana Princesses, and in giving a King to the land of the Bananas. We understand that Dr. Pettinati is prepared to accept offers for the United Kingdom or for territorial rights.

Eighteen Months in Films.

Poppy Wyndham, the dark-eyed little lady who has so rapidly climbed the ladder of fame, has been playing in motion pictures for a little over eighteen months. During this time Miss Wyndham has risen from an ordinary "crowd" worker to the rôle of star. She has played leading parts in no fewer than seven pictures, "A Son of David," "A Great Coup," "A Dead Certainty," "The Town of Crooked Ways," "Many a Slip," and "The Tidal Wave." In "A Great Coup," she rode a race-horse down the famous Epsom course with professional jockeys riding against her, and in "Many a Slip" she performed all sorts of amazing stunts in an aeroplane.

"The Great Gay Road."

"The Great Gay Road," the new Broadwest film which will shortly be trade shown through the Walturdaw Company, is adapted from Tom Gallon's famous book of the same name. Stewart Rome plays the "gentleman of the road," whilst Pauline Johnson, Ralph Forster, John Stuart, and Ernest Spalding are in supporting rôles.

Dr. M. PETTINATI has the honour to present
to the Trade

The Sack of Rome

(A Drama of the Italian Renaissance)

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"JUDGE NOT."

A STORY OF RETRIBUTION.

Production .. Einar J. Brunn, London Film
Type ..... Melodrama
Stars .. Fay Compton, Chappell Dorset
Length ..... Five Parts
Distributors .. Messrs. Jury's Imperial Pictures, Ltd.

The plot of "Judge Not" concerns the life story of a London missionary, Frank Ramond. He is interrupted in one of his outdoor services by a gang of rowdies led by Billy Burke. Accompanying them is a youngster, Billy, whom Ramond determines to save for the sake of his sweetheart, Nell, a flower-girl. Taking him home he tells him his life story. He has spent many years in prison for the murder of his wife, shot in a struggle between him and the man whom Ramond falsely believed to have been her lover. It was he, Clayton, who has really fired the shot, but Ramond suffers his sentence. On his release he tries vainly to find his little daughter, and devotes himself to religion. Billy is apparently turned from the error of his ways by this story, and goes back in company with Raymond to find Nelly, whom he has just recently repulsed for interfering between him and his boon companions. They are in time to rescue her from the clutches of Billy Burke, and Raymond then finds that she is his missing daughter. The acting of Fay Compton, Chappell Dorset, and Fred Groves is excellent, and the settings will add considerably to the value of the picture.

[See our Film Markings.]

* * *

"BONNIE, BONNIE LASSIE."

REFUSAL TO MARRY FOR MONEY—AND WHAT ENSUED.

Production ..... Universal
Star ..... Mary MacLaren
Type ..... Drama
Length ..... Six Parts
Controllers ..... F.B.O.

The "bonnie lassie" of the title is pretty Ailsa Graeme, who, on a visit to America, calls on her father's old friend, Jeremiah Wishart, who, in the evening of his life, has become a miserly curmudgeon. But Ailsa makes an immediate appeal to the old man, and it is but a short time before he tries to arrange a marriage between the bonnie lassie and his nephew, a good-natured but hard-up young artist named Archibald. Wishart offers to both Archie and Ailsa—unknown to either at the time—a tempting bait in the shape of a handsome legacy should they marry. Both refuse, preferring to remain heart-free until they meet someone they can marry for love. Old Jeremiah, in high dudgeon, disowns them both, but the couple eventually meet, and it is a case of love at first sight. The acting was excellent, and many pretty rural scenes are shown in the course of the story.

* * *

"THE LOVE EXPERT."

HOW A LOVE-LORN MAID GETS RID OF HER SWEETHEART'S ENCUMBRANCES.

Controllers ..... Walturdaw
Star ..... Constance Talmadge
Type ..... Comedy-Drama
Length ..... Five Parts

Pretty Babs Hardcastle, of a romantic and warm-hearted turn of mind, gets her early impressions of the art of making love from the type of booklet beloved of the genus flapper, and at the first opportunity puts the theories therein contained to practical test. She is eminently successful in finding the man of her heart, but, unfortunately, he is unable to marry owing to the existence of a couple of dowdy sisters and a maiden aunt, who are dependent upon him. Babs, however, sets to work to find mates for all three. Her task is comparatively easy in regard to the sisters, whom, by means of smart clothes and a general polishing up, she transforms into quite presentable girls. But her trouble arises in the case of Aunt Matilda, who, from the point of view of matrimony, is past praying for. So the aid of subterfuge has to be sought to remove the last impediment to her own union. Babs proves quite equal to the occasion, and, as the outcome of a very funny scene, Aunt Matilda is found in Babs' father's bed, and the old man about to disrobe, unaware that his room is shared by another. The piece was received with roars of laughter, the acting of Miss Talmadge being delightfully droll.

[See our Film Markings.]

* * *

"THE MARRIAGE BOND."

DRAMATIC STORY OF AN ERRING WIFE AND A FORGIVING HUSBAND.

Production ..... Astra
Star ..... Nat C. Goodwin
Type ..... Drama
Length ..... Five Parts

The young girl who marries a wealthy elderly man in order to save her father from financial ruin is a familiar character in both novel and play, and there is usually a devoted lover endowed with youth and good looks who completes the eternal triangle. In this film story the girl is Jane Wilton, the elderly rich suitor John Harwood, and his rival—impecunious but good-looking—Herbert Temple. The events which follow the marriage of Harwood and his youthful bride are pictured with a due regard to their effect as a strong appeal to lovers of a cinema drama which cannot fail to be followed with keen interest to the very end. The wife, in a weak moment, yields to the young lover, who has unwisely sought an interview; and the result is a child of whom Harwood is not the father. The husband is shot at and seriously wounded by a half-witted young gardener devoted to Jane, and Temple is tried on the charge of attempted murder, but eventually cleared by the evidence of Harwood himself, who has, however, discovered that his wife has been unfaithful. But the child, whom he at first repulses, has found a place in his heart, and he forgives his wife, whose contrition is genuine. Mr. Nat C. Goodwin plays with much feeling the part of the deceived husband, and Miss Margaret Greene gives admirable support as the erring wife. The photographic work and general details were excellent.

[See our Film Markings.]

* * *

"BROKEN HEARTS."

TRAGEDY OF MISPLACED LOVE.

Production ..... Latina Ars.
Type ..... Melodrama
Star ..... Fabienne Fabreges
Length ..... Five Parts
Distributors .. The World Film Renters, Ltd.

A well-knit story was revealed in "Broken Hearts," shown for the World Film Renters, Ltd., at Reynolds House on Thursday. It features a charming actress in Fabienne Fabreges, while the acting of all concerned is excellent. The story, a tragic one, deals with the love story of Paul, the son of Count and Countess Dimitrieff. Their desire is that he shall marry Wanda, the beautiful daughter of their neighbour, Prince Warenise, and who already loves him. Paul, however, falls in love with Olga Olieff, the schoolmaster's daughter, and, despite the appeals of his mother, aided by Wanda, he announces his intention to marry her. He is persuaded to wait a year, and in his absence the two women contrive a plot, and Olga consents to marry a village lover, Nik, to save Paul from being denounced as a conspirator. When Paul learns of the trick his anger is so great against both his mother and Wanda that they regret their work. Finally Nik makes the sacrifice of entering a monastery, thus annulling his marriage, and setting Olga free. Some very fine indoor settings are shown, the snow scenes also being most effective, and the film should prove a very successful one.

* * *

"TWO LITTLE WOODEN SHOES."

THE STORY OF A GREAT LOVE.

Production ..... Progress
Type ..... Drama
Star ..... Langhorne Burton
Length ..... Five Reels
Distributors ..... Butchers

There is a daintiness and simplicity about Butchers' latest production, "Two Little Wooden Shoes," which will make it a very popular one. There is also the attraction of scenes of the most charming and picturesque rural scenery, and there are many interesting glimpses of Brussels and Paris. Joan Morgan, winsome and sweet, makes a captivating Bébée, and Langhorne Burton is the pleasure-loving artist to the life. Found by a kindly peasant, Bébée grows up in the little village firmly believing that she was born of a water-lily. Her innocence and beauty attract Victor Flamen, a once famous artist, who, having his great reputation tarnished through over indulgence in pleasure, has been forced to leave Paris and seek fresh inspiration in the country. Bébée loses her fresh young heart to the handsome artist. He engages her as his model, but respects her youth and innocence, and although sorely tempted to stay, returns to Paris. Impatiently awaiting his return, Bébée reads in a newspaper of his illness, and at once determines to go to him. Robbed of the few coins she possesses, she walks the long distance, and arrives only to find Flamen surrounded by a crowd of his worldly companions. Disgusted and broken-hearted, she rushes away from the revellers, and is found by her faithful village sweetheart. Later, Bébée gives her heart to one worthy of so precious a gift, and Flamen keeps, as a sacred remembrance of one who loved him so truly, the two little worn out shoes Bébée had left when she fled.

[See our Film Markings.]

* * *

"LADY ROSE'S DAUGHTER."

ELSIE FERGUSON IN A TRIPLE ROLE.

Production ..... Famous-Lasky
Type ..... Drama
Star ..... Elsie Ferguson
Length ..... Five Reels

Originality and interest will be found in "Lady Rose's Daughter," also some excellent night photography. Elsie Ferguson is her usual charming self in a triple rôle. The theme of the story has to do with heredity, and tells of the ostracism of a girl, because of the damaged reputations of her mother and grandmother. Forced to leave her aunt's house, she seeks her lover, but the latter, although professing to love her, intimates that he must marry another, who is endowed with wealth. Broken-hearted, she attempts her life, but there is another man who loves her, and who watches and protects her from afar. Later, he persuades the girl to return to her aunt, and there is a happy ending to an interesting story.

* * *

"THE FLIGHT OF DEATH."

ITINERANT SINGER BECOMES A QUEEN.

Production ..... Armando Vay
Type ..... Romantic Drama
Star ..... Clara Sabal
Length ..... Five Parts
Distributors ..... Globe Films, Ltd.
Release 1921

"The Flight of Death," shown for the Globe Films, Ltd., at the Court Picture Theatre, on Friday, will make a strong appeal to lovers of romantic drama. It is a Continental production, featuring Clara Sabal in the part of a young girl loved by Prince Roland of Slavonia. Prince Roland meets the girl on his way home from the opera. She is an itinerant singer, and is sleeping on one of the seats. Struck by her beauty, the Prince places a valuable ring on her finger and goes his way, but later meets her again, and marries her, living secretly away from the Court. The Regent, angered by the Prince's continual absence from State functions, sets spies to work, and soon discovers his secret. He has the Princess abducted, and her subsequent escape through a chimney and aided by a balloon, together with her accidental poisoning of the Regent himself, are exciting incidents. Later the Princess reaches the house of an old composer, and is on her way to making an operatic career, when the Prince finds her, and all ends happily. Thrills, fine settings, and excellent acting are combined in this production. Shown also on the same morning was a novel film, embodying a delightful fairy tale, played by marionettes, and entitled "In Toyland." This will certainly appeal to the hearts of the youngsters, and the adventures of Princess Liberty and Prince Cheerio make most amusing pictorial reading.

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"THE ERA" FILM SECTION

"THE HELL SHIP."

IN WHICH A MUTINY IS QUELLED BY A GIRL AT BAY.

Production ..... William Fox
Type ..... Melodrama
Star ..... Madlaine Traverse
Length ..... 4,000 ft.

A powerful and unusually realistic picture of the sea was shown by Messrs. William Fox, Ltd., at the London Pavilion on Friday. Entitled "The Hell Ship," the story is written by Denison Clift. The heroine, Paula Humphrey, takes command by force of a schooner after her father is killed by the mutinous crew, and quels them into submission. Her father, known as "Safan" Humphrey, by reason of his cruel methods, is stabbed by the mutineers. Paula, with her sister, Glory, are on board, the latter being sent for by Paula after she is in command. John Hadlock, the mate, and in love with Paula, obeys, but later the two girls with Hadlock are obliged to take to a raft, when, after drifting helpless for two days, they are picked up by a steamer, and Paula finds happiness with Hadlock. All the scenes are taken on board ship, and the photography is particularly fine, the final scenes in mid ocean being especially effective.

(See our Film Markings.)

* * *

"THE SKYWAYMAN."

LIFE RISKED FOR LOVE.

Production ..... William Fox
Type ..... Drama
Star ..... Lieut. Ormer Locklear
Length ..... Five Reels

This film story v brates with excitement and thrills innumerable. The bright personality of the gallant star invests the film with a touch of pathos, for it is with regret that one realises that this is the last picture which the well-known airman played in before he lost his life. It is difficult to say which of the thrilling incidents will startle many cinema patrons most. The landing on the roof of a gigantic skyscraper is wonderfully carried out, and is closely followed by one in which the hero climbs from his plane on to an express train. One of the most vivid moments is an air battle in the clouds at night. Searchlights pick out the machines, and the burning plane dropping to earth is splendidly photographed. The finale shows the airman and Louise Lovely performing some unnerving stunts hundreds of feet up in the air, and brings a startling production to a satisfactory end.

(See our Film Markings.)

* * *

"THE BEGGAR MAN OF PARIS."

TRAGEDY OF AN UNFAITHFUL WIFE.

Production ..... Nordisk
Type ..... Drama
Star ..... Charles Wilkins
Length ..... Five Reels

Some fine acting from the star, and a Parisian background of interest and gaiety, contribute to the attractiveness of "The Beggar Man of Paris." On the point of becoming a famous sculptor, Edmund Legarde finds his wife in the arms of his model, and in the scene which follows the woman is accidentally killed. Seeking forgetfulness, Legarde goes to Paris, where his sad face and broken appearance earn for him the title of "Father Sorrow." Years later, René, the son of the unhappy marriage, comes to Paris to win fame as a sculptor. Attracted by the personality of the beggar, "Father Sorrow," he engages him to work in his studio. Through adverse criticism René neglects his work, and seeks the gaiety of the cabarets. Father Sorrow finishes the model himself, and later René claims the old man as his father. But the broken Legarde does not live to share his son's happiness, for just before the latter's wedding he passes to his last rest.

(See our Film Markings.)

* * *

"THE BATTLER."

LONG-SUFFERING WIFE FINDS HAPPINESS WITH PUGILIST.

Production ..... Hayward
Type ..... Drama
Stars .. Earle Metcalfe and Virginia Hammond
Length ..... Five Reels
Distributors ..... Wards

Thrilling, coherent, and well told, "The Battler" will appeal to a popular audience. A society girl receives help from a pugilist when her husband—an amateur boxer—brutally ill-treats her. The husband puts the worse conception on the friendship, and insults them. Later, before a fight, the hero learns that his opponent, the husband, has thrashed his long-suffering wife, and, winning the fight, he punishes his opponent very severely. The same night the husband is shot, and afraid of being arrested, the wife and the pugilist run away. They are caught, and the man is accused, but a confession on the part of a drug fiend leaves the way clear for their happiness.

A Busy Film Star.

When not actually working in films, Mercy Hatton, the charming little player who has recently appeared in leading parts in "Her Son," "The Romance of a Movie Star," and "The Case of Lady Camber," makes expeditions into such districts as Billingsgate, Soho, and Limehouse. One ventures to ask why such a dainty little lady should haunt these neighbourhoods. "There is always something fresh to learn when one is a film player," says Miss Hatton. "I never tire of studying my fellow-creatures, and in my rambles I have met people whose stories would fill a volume."

Congratulations.

Clive Brooke, who plays one of the leading parts in the new Broadwest detective film, "Trent's Last Case," was recently married to Mildred Evelyn, who is also a film player. The two first met whilst playing in a scene at a film studio.

COMING FILM TRADE SHOWS.

LONDON.

Dangerous Days (Goldwyn), New Gallery, 11, Oct. 6.
White Moll (Fox), London Pavilion, 3, Oct. 6.
Overland Red (F.B.O.), Own Theatre, 11 and 3, Oct. 6.
Call of the Desert (Amber), Shaftesbury Pavilion, 11.30, Oct. 6.
Comedies (Minerva), West End, 11, Oct. 6.
Apple Tree Girl (U.K. Photos), 29a, Charing Cross-road, 2.30, Oct. 6.
Power of the Borgias (General), London Pavilion, 3, Oct. 7.
Big Happiness (Jury), Own Theatre, 10 and 3, Oct. 7.
Grey Parasol (West Imp.), Own Theatre, 2.45, Oct. 8.
World Travels (Jury), Own Theatre, 10 and 3, Oct. 8.
Sack of Rome (Pettinati), Alhambra, 3, Oct. 8.
Once Aboard the Lugger (Hepworth), New Gallery, 11, Oct. 12.
Passers By (Pathé), London Pavilion, 2.30, Oct. 13.

BIRMINGHAM.

The Winding Road (Ashley's), Futurist, 11, Oct. 6.
Call of the Road (Granger), Scala, 11, Oct. 6.
A Perilous Voyage (L.I.F.T.), Scala, 11, Oct. 7.
The Grey Parasol (West. Imp.), Futurist, 7, Oct. 10.
Once Aboard the Lugger (Hepworth), Futurist, 11, Oct. 13.

BRISTOL.

Lord and Lady Algy (Goldwyn), Triangle Hall, 11, Oct. 6.
From Now On (Fox), Palace, 11.15, Oct. 6.

CARDIFF.

The Tavern Knight (Stoll), Cinema Club, 2.30, Oct. 6.
The Tavern Knight (Stoll), Own Theatre, 11 and 3, Oct. 7.
Common Clay (Pathé), Cinema Ex., 10.30, Oct. 12.
Once Aboard the Lugger (Hepworth), Park Hall P.H., 11, Oct. 12.

DUBLIN.

Love's Harvest (Fox), Carlton, 11.30, Oct. 6.

GLASGOW.

Facing Death (L.I.F.T.), Salon, 11, Oct. 6.
Lady Rose's Daughter (Famous-Lasky), Cinema House, 11, Oct. 6.
Common Clay (Pathé), La Scala, 11, Oct. 8.
Once Aboard the Lugger (Hepworth), Savoy, 11, Oct. 12.

LEEDS.

The Gauntlet of Greed (Vitagraph), Cinema Ex., 11.40, Oct. 6.
Pillars of Society (Moss), Cinema Ex., 2.30, Oct. 6.
Marked Men (F.B.O.), Cinema Ex., 10.45, Oct. 6.
Crimson Stain Mystery (Granger), Cinema Ex., 2.30, Oct. 7.
Tiger's Cub (Fox), Cinema Ex., 11.40, Oct. 7.
Branded (Gaumont), Cinema Ex., 10.40, Oct. 7.
Once Aboard the Lugger (Hepworth), Cinema Ex., 10.45, Oct. 14.

LIVERPOOL.

Bandit and Preacher (West. Imp.), Cinema Ex., 11, Oct. 6.
Features (Jury), Cinema Ex., 2.30, Oct. 6.
Toby's Bow (Goldwyn), Cinema Ex., 11 and 3, Oct. 7.
Gauntlet of Greed (Vitagraph), Scala, 11, Oct. 7.
Once Aboard the Lugger (Hepworth), P.O.W. P.H., 11, Oct. 12.

MANCHESTER.

The Brute Breaker (F.B.O.), Peter-street P.H., 11.30, Oct. 6.
Branded (Gaumont), Own Theatre, 11 and 3, Oct. 6.
The Fatal Hour (L.I.F.T.), Deansgate P.H., 11, Oct. 6.
Pinto (Goldwyn), Own Theatre, 11 and 3, Oct. 7.
The Skywayman (Fox), Deansgate P.H., 11, Oct. 7
Bandit and Preacher (West. Imp.), Peter-street P.H., 11.30, Oct. 8.

NEWCASTLE.

Phantom Husband (West. Imp.), Private Theatre, 11 and 2, Oct. 6.
Up or Down (West. Imp.), Own Theatre, 11 and 2, Oct. 6.
The Devil's Passkey (F.B.O.), Pavilion, 11.15, Oct. 6.
Iron Foot (Serial) (Butcher), Stoll P.T., 11.13, Oct. 7.
Dust of Desire (Jockelson's), Pavilion, 11.15, Oct. 8.
Cynthia of the Minute (Hibbert's), Pavilion, 11.15, Oct. 11.
Branded (Gaumont), Own Theatre, 11 and 2, Oct. 11 and 12.
Crimson Stain Mystedy (Granger), Gaiety, 11.15, Oct. 12.
The Third Eye (Pathé), Pavilion, 11, Oct. 12.

NOTTINGHAM.

The Prince Chap (F.-Lasky), New Empress, 11, Oct. 6.
Little Hour of Peter Wells (Granger), Lounge T., 11, Oct. 6.
Laddie (Butcher), Long-row P.H., 11, Oct. 7.

SHEFFIELD.

The Spirit of Good (Fox), Electra Palace, 11, Oct. 6.
Branded (Gaumont), Tivoli, 11, Oct. 6.
Marked Men (F.B.O.), Tivoli, 11, Oct. 7.
Crimson Stain Mystery (Granger's), Tivoli, 12 p.m., Oct. 8.
Bandit and Preacher (West. Imp.), Clayton's Bioscope, 11, Oct. 12.
Once Aboard the Lugger (Hepworth), Union-st. P.P., 11, Oct. 12.

"The Honeypot."

The Samuelson photo-play, "The Honeypot," founded on the well-known novel by Countess Barcynska, has been received by Grangers from the producers. Fred L. Granville, who has been responsible for the script and the production, has, we hear, performed a task highly creditable to British production. The story of London stage life, with Peggy Hyland as the star of the play, as well as the most vivacious chorus-girl that ever livened both an audience and her friends, has been brought out in pictures, which, whilst they closely follow the story, make the play one that has its own striking individuality. Peggy Hyland, as the irresistible Maggie, has added greatly to her triumphs. A full list of trade shows will be issued in the course of a few days.

"Blood Money."

Granger-Binger have but a few more scenes now to finish and "Blood Money" will be completed. The story is founded on Cecil Bullivant's popular novel of the same name. The mystery story, as is well known, deals with a Mr. Harper. The part of Mr. Harper is played by Arthur Cullin, supported by Dorothy Fane and Fred. Goodwins, who is also responsible for the direction of the production.

A Date to Reserve!!

TUESDAY, November 2,

At 3 p.m.

A FILM VERSION of the "DAILY MIRROR" STORY

A BACHELOR HUSBAND

BY

RUBY M. AYRES,

STARRING

LYN HARDING

Produced by KENELM FOSS, producer of "Breed of the Treshams," etc.

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"THE ERA" FILM SECTION

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

SCOTTISH BRANCH.

There was a large attendance of the members of the Scottish Branch of the C.E.A. at a special general meeting held in the Central Halls, Bath-street, Glasgow, last week, primarily to consider the recommendation of the Entertainments National Industrial Council in regard to the C.E.A. and the A.M.U. The recommendation by the National Industrial Council (which it should be explained was reached by a majority vote) is to the effect that the salaries of all musicians in Scotland (with the exception of Aberdeen) should be advanced 10s. flat rate; that the rates for overtime should also bear a proata increase; and that the other conditions of employment should remain as at present.

At the outset of the proceedings Councillor R. C. Buchanan—who presided—gave an account of the proceedings which had taken place at the meeting of the Entertainments Industrial Council at which the above recommendation was reached. The speaker took the opportunity of pointing out that the evidence for the exhibitors consisted of documentary facts and figures which were arranged on their behalf in a most excellent and able manner by the secretary of the Scottish Branch of the C.E.A., Mr. Ritson Bennell, and to Mr. Bennell their thanks were certainly due for the arrangements of this evidence in such systematic and orderly fashion. From the evidence the speaker felt satisfied that no impartial parties, looking to the wages which were being paid in other parts of the country, as compared with those already operating in Scotland, could have come to a decision that there was any case made out for a general increase. A point made by the other side in the course of the meeting was that according to the latest official figures, an increase in the cost of living was still being shown, but the C.E.A. representatives pointed out that this fact was discounted because the same increase operated in other parts of the country, and was not necessarily confined to Scotland.

It was eventually unanimously agreed to reject the recommendation as issuing from the National Council. It is understood that the A.M.U. are also adopting a similar attitude of non-acceptance.

Motor Transport for Films.

Mr. R. V. Crow, of the King's Picture Theatre, Ramsgate, is at the head of the Kent Films Motor Transport Co., which was formally registered last week. The transport of films by road for interchange between the cinemas of Kent is the idea of Mr. Crow, who thinks it will be cheaper than the present system of transport by rail. Over sixty picture houses in the county are already interested in the venture, and a start is being made with four cars stationed at Ramsgate.

"TONY'S BOW."

TALE OF NEW YORK BOHEMIAN LIFE, AND SOUTHERN LOVE.

Distributors ..... Goldwyn
Star ..... Tom Moore
Type ..... Comedy-Drama
Length ..... Five Reels

To get a bow from a black servant was the great desire of James Blake, the hero of this story. It seemed an insignificant thing, but then Tony, the black servant in question, only bowed to members of the Vardeman family. Blake, a successful author, leaves New York to board at a Southern mansion owned by Eugenie Vardeman. He falls in love with Eugenie, and, unknown to her, sets about to retrieve her fading fortune, outwits the rascally money lender, and succeeds in getting a bow from Tony. Mr. Tom Moore will add further to his circle of admirers by his brilliant acting in the garb of James Blake, and Miss Doris Pawn appears with success as leading lady. The rush of life in a great city, and the tranquil Southern scenes are finely pictured, and lighting and photography are up to the best Goldwyn standard.

[See our Film Markings.]

* * *

"THE CRIMSON STAIN MYSTERY."

THRILLING SERIAL OF MYSTERY AND CRIME.

Distributors ..... Grangers
Stars ..... Maurice Costello and Ethel Grandin.
Type ..... Dramatic Serial
Length ..... Sixteen Episodes

A large audience witnessed several episodes of this serial at the West End Cinema on Tuesday of last week. The deals with the wonderful discovery of Dr. Montrose, by means of which, he believes, the mental faculties of the human race will be improved. Applied in secret on four people, they are changed into human fiends, who have for their leader Pierre la Rue, known as "The Crimson Stain." The mystery of the serial is the identity of Pierre, and it is cleverly maintained till the last episode. Maurice Costello and Ethel Grandin do excellent work in the principal parts, and are well supported by Thomas McGrane and Olga Olanovas.

[See our Film Markings.]

Scholars and the Cinema.

At Leyton Education Committee a letter was received from the proprietor of the Gaiety Cinema, Leytonstone, in reference to the production of the film, "Joan the Woman," founded on the life of Joan of Arc, to be exhibited on Oct. 7, 8, and 9, and intimating that he would be prepared to give special performances for the educational benefit of the scholars attending the Council's schools.

The Committee approved of the proposal, subject to no other film being shown while the children are in attendance, except it has been approved beforehand by the Chairman of the Committee. It was decided to inform the teachers that, if so desired, sanction would be given for the visit of scholars.

BRITISH FILMS IN AMERICA.

INTERVIEW WITH JESSE L. LASKY.

Looking back over the brief history of the cinematograph since that first day of May, 1893, when—at the World's Fair, Chicago—there took place the first public exhibition of a practical form of motion pictures, it is remarkable to reflect how the American companies have consistently encouraged British talent, whether it has been from the ranks of the authors or of the artists. And the Famous-Lasky Corporation, after founding a separate British company, with a splendid studio of its own, recently sent its vice-president, Jesse L. Lasky, across the Atlantic with the object of persuading eminent British authors to write original picture-plays direct for the screen.

"Already Sir James Barrie and Mr. Henry Arthur Jones have written original scenarios for us," said Mr. Lasky in an interview during his visit, "and I hope, before my return, to induce other well-known authors to do the same."

"But why rely entirely upon writers who have already achieved fame in other branches of authorship?" Mr. Lasky was asked. "Is the screen so impotent and uninspiring that it cannot follow the example of the novel and the stage and discover and maintain its own authors?"

"Certainly not—and I believe that the day of the real photo-playwright—that is to say, the man who is a photo-playwright first and foremost—is nigh at hand. In the recent past we had to give the public the box-office attraction of a well-known author's name, but even when it was not a case of dealing with a writer of note the producers still preferred the published novel, because it represented the very best work of its creator's brain.

A "Dump" for Poor Stories.

"On the other hand, when the average author did consent to write for the screen he was rather inclined to look upon it as a kind of dumping-ground for work which was not good enough for the literary market. I, myself, have wasted thousands of pounds in the past to authors who proved to be of this type."

Asked what he thought of the prospect of British films in America, Mr. Lasky replied: "The American public will welcome any film that is good. They are not much concerned with who produced it or where it comes from. What they study is the result.

End of Block Booking.

"What you, in England, call the block booking system has been tried and found wanting, for in many cases it has resulted in quantity handicapping quality. But the open booking system is now being introduced all over America, so that in the future each film will have to stand entirely on its merits. It will mean fewer productions, but better ones, and should offer a chance to British films of winning American favour such as they have never had before. In this connection I venture to prophesy that the British Lasky Company's fine studio at Islington will turn out many pictures which will achieve American as well as British popularity, and I see no reason why we should not discover, among the British artists who will compose the casts of these subjects, several who will in time become as internationally well-known as Marie Doro, Fanny Ward, Geraldine Farrar, and Wallace Reid, all of whom I had the privilege of introducing to the screen."

Skating Rink Cinema, Watford.

At the meeting of the Watford Urban District Council on Tuesday of last week reference was made to the Order made by the Council in June last prohibiting the construction of the above on the ground that the provision of dwelling accommodation was likely to be delayed by a deficiency of labour and materials, and that the work was of less public importance than the provision of dwelling accommodation. Against this decision the Palace Theatre Company, who are the proprietors of the Rink, appealed, and the Clerk reported that he had attended before the Appeal Tribunal of the Ministry of Health in connection with the case, and that the Council's Order was annulled.

As the result of this decision, the work of reconstructing the Rink into a cinema has been commenced, and the proprietors are hoping to have the necessary alterations completed by Christmas.

All-Star British Comedies.

A. A. Milne, the well-known playwright and "Punch" humorist, is the author of a series of two-reel film comedies which Minerva Films has recently completed. The best talent available has been engaged, and the first four comedies include such well-known names as C. Aubrey Smith, Faith Celli, Leslie Howard, Henrietta Watson, Barbara Hoffe, Simeon Stuart, Mrs. Hayden Coffin, Ivan Berlyn, and Ivan Samson.

"The Moonstone."

The forthcoming production of the Cairo Film Co., Ltd., will be "The Moonstone," adapted from the well-known novel by Wilkie Collins. The production will be under the sole direction of Anthony Keith, and the scenario and continuity script are being prepared by Bay Rothe. Rex Brodie has been engaged to play the juvenile lead, and it is, we hear, hoped to secure the services of Miss Yvonne Arnaud for the heroine. The production is intended to be one of the biggest yet attempted in this country. Many of the scenes will be taken in Southern India, the home of the Brahmins, the "caste" that is so interwoven with the plot of the story and the sacred stone.

"Movie's" Musical Star.

Ivor Novello, who has just left London for Paris, to see himself as others will see him in Mercanton's screen version of "Mirka," does not intend to desert his musical work for the film. His latest song, "Thoughts of You," is being sung with enormous success by Miss Jose Collins in "The Southern Maid."

Educational Power of the Cinema.

The Theatre de Luxe (Electric Theatres (1908), Ltd.), one of the first cinemas established at Norwich, which has been closed since May for rebuilding and redecoration, was formally re-opened by the Lord Mayor of Norwich (Alderman George Green), who was accompanied by the Sheriff, last week. Including in the structural alterations and extensions which brought the capacity of the house to 1,400, is an up-to-date system of air supply.

At a luncheon at the Maid's Head Hotel, prior to the opening ceremony, the Lord Mayor said that, although not a cinema-goer, he recognised that it was within the power of cinema managers to provide such mental food as would inevitably raise their audiences. He believed the cinematograph might be made one of the finest assets of our educational machinery. There could be no doubt that there was a great educational power in a picture entertainment. He hoped the managers of this beautiful building would strive to elevate their entertainment as much as possible, and gain the reward of wide patronage from the thinking and careful public. Mr. H. Marks replied for the directors, and said their aim was to entertain, enlighten, and educate the public. Mr. R. C. Littlebury is the resident manager.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Jan. 12 ..	Judge Not	Jury's-London P.	Melodr'ma	5000	9¼	B D
Feb. 14 ..	Footprints	Vitagraph-Roch	Comedy	2000	8¾	B
Sept. 12, 1921 ..	The Hell Ship	Fox	Melodr'ma	4000	8¾	C B
Nov. 21 ..	The Gauntlet	Vitagraph	Drama	5000	8¾	B
Nov. 28 ..	Held in Trust	Jury's-1st Metro	Drama	5700	8¾	B
Notknown	Mutt-Jeff	Fox	Cartoon	1000	9	D
Notknown	The Skyway Man	Fox	Stunt-Melodr'ma	4400	8¼	C B
Notknown	The Marriage Bond	Amber	Drama	5000	8¼	B D
Notknown	Turf Favourites	Moss-Hon. G. Lambton	Sports	1000	9	B D
Notknown	The Man in the Open ..	Moss	Western Drama	5300	8¾	B
Notknown	The Crimson Stain	Granger-Costello	Serial	16300	7¾	C
Notknown	Two Little Wooden Shoes ..	Butcher's-Morgan	Drama	5000	9	B
Notknown	Movie Chats	Butcher-Urban	Educat'n'l	1000	9	D
Notknown	Edgar's Jonah Day	Goldwyn	Comedy	2000	9	B D
Notknown	Tony's Bow	Goldwyn	Comedy-Drama	5000	9	A B
Notknown	The Beggar of Paris	Nordisk-Denmark	Melodr'ma	5000	9	C
Notknown	The Movie Star	Nordisk-Denmark	Comedy	2000	8¾	B D
Notknown	The Flight of Death	Globe-Armand & Vay.	Stunt Drama	5000	8¾	C
Notknown	Inheritance	Phillips-Noy.	Drama	5000	8¾	B
Notknown	The Love Expert	British Actors-Walturdaw.	Comedy	6000	8¾	D
Notknown	Educational	C. Talmadge-Scenic Int.-Canadian	S. Bio. Set of 6	800	9	D
Notknown	The Untamed	Fox-Mix Western	Drama	6217	9	B
Notknown	White Moll	Fox-P. White	Melodr'ma	7000	8¾	C
Notknown	Overland Red	F.B.O. Universal	Western Drama	5000	8¾	B

OPEN MARKET.

Notknown	Fox News	Fox	Interest	—	9	D
Notknown	Topical Budget	F.B.O.	Interest	—	9	D
Notknown	Pathé Gazette	Pathé	Interest	—	8¾	D
Notknown	Pathé Pictorial	Pathé	Interest	—	9	D

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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

Abbott Co.—Ernest R. — Oct. 4, New, Pontypridd; 11, Princes, Bradford.
Abraham Lincoln.—Oct. 4, New P., Eastbourne; 11, Gaiety, Hastings.
Allington Charaley Opera Co.—Oct. 4, Met., Abertillery; 11, Blaenavon.
Arcadians (Courtneidge). — Oct. 4, Lyc., Sheffield.
Arcadians (Moreton & Heath). — Oct. 4, Taunton (3), Weston-super-Mare (3); 11, O.H., Cheltenham.
Are You a Mason?—Oct. 4, Pav., Weymouth; 11, New, Shaftesbury.
Baby Bunting (T. C. Wray).—Oct. 4, Artillery, Woolwich; 11, Emp., Penge.
Balkan Princess.—Oct. 4, T.R., Barnsley; 11, Vic., Ripley.
Baynton Shakespeare Co., Henry.—Oct. 4, Court, Wigan; 11, O.H., Scarborough.
Belle of New York.—Oct. 4, Hip., Stockton; 11, O.H., Batley.
Benson-Neilson Co.—Oct. 4, O.H., Harrogate; 11, Shakespeare, Liverpool.
Betty (Edwardes).—Oct. 4, T.R., Bolton; 11, O.H., Stockport.
Betty (Macdonald & Young). — Oct. 4, O.H., Wakefield; 11, Corporation, Chesterfield.
Billeted.—Oct. 4, Rolls Hall, Monmouth; 11, Parade Pier, Southsea.
Bird of Paradise (Butt). — Oct. 4, T.R., Newcastle; 11, Grand, Blackpool.
Bird of Paradise (Macdonald and Young). —Oct. 4, G., Oldham; 11, W.G., New Brighton.
Boy of My Heart (Walter Howard).—Oct. 4, O.H., Cheltenham; 11, County, Reading.
Boy, The (Macdonald & Young).—Oct. 4, Royal Court, Warrington; 11, Gaiety, Dublin.
Carl Rosa Opera Co. (N.).—Oct. 4, Alex., Hull; 11, Alex., Hull.
Carnival.—Oct. 4, Tivoli, New Brighton; 11, T.R., Dewsbury.
Charley's Aunt.—Oct. 4, H., Batley; 11, Empire, Rotherham.
Choice, The.—Oct. 4, G., Hastings; 11, New, Cardiff.
Chu Chin Chow (Blue).—Oct. 4, T.R., Leeds; 11, Hippo., Sheffield.
Chu Chin Chow (Red). — Oct. 4, O.H., Coventry; 11, O.H., Leicester.
Cinderella Man (Butt). — Oct. 4, O.H., Belfast; 11, King's, Glasgow.
Circus Queen.—Oct. 4, Pal., Manchester; 11, Alhambra, Glasgow.
Come Out of the Kitchen.—Oct. 4, King's, Hammersmith.
Crimson Alibi.—Oct. 11, O.H., Blackpool.
D'Oyly Carte.—Oct. 4, O.H., Leicester, and Grand, Wolverhampton; 11, Grand, Derby, and Grand, Wolverhampton.
Doran Shakespearean Co. (Charles).—Oct. 4, T.R., Worthing; 11, Palace, Maidstone.
Eyes of Youth.—Oct. 11, King's, Hammersmith.
Face at the Window.—Oct. 4, Osborne, Manchester.
Fair and Warmer (Macdonald and Young). —Oct. 4, T.R., Ashton.
Gay Bohemia.—Oct. 4, Col., Portsmouth; 11, Marina, Lowestoft.
Geisha, The.—Oct. 4, T.R., Barnsley; 11, Victoria, Barnsley.
General Post.—Oct. 4, Pier T., Eastbourne; 11, Palace, Gloucester.
Going Up (Macdonald & Young).—Oct. 4, T.R., Grantham; 11, T.R., Huddersfield.
Ignorance.—Oct. 4, T.R., Whitehaven; 11, Palace, Heywood.
It.—Oct. 4, T.R., Stockport; 11, Met., Manchester.
Jack o' Jingles.—Oct. 4, O.H., Middlesboro'.
Jeffersons.—Oct. 4, Hip., Boscombe; 11, New, Cambridge.
Joan of the Sword.—Oct. 11, T.R., Stratford, E.
Kinema Kid. — Oct. 4, T.R., Hyde; 11, Palace, Newcastle-on-Tyne.
Kiss Call (Blue).—Oct. 4, T.R., Hanley; 11, T.R., Birkenhead.
Kiss Call (Red).—Oct. 4, New, Cardiff; 11, T.R., Nottingham.
Kiss Call (Wallis & Henson). — Oct. 4, T.R., Aldershot; 11, T.R., Chatham.
Law Divine.—Oct. 4, Palace, Ramsgate; 11, Pier, Eastbourne.
Lilac Domino (Butt). — Oct. 4, King's, Glasgow; 11, Lyceum, Edinburgh.
Lilac Domino (Macdonald & Young). — Oct. 4, Grand, Southampton; 11, T.R., Bolton.
Little Babette.—Oct. 4, Jubilee Hall, Weymouth; 11, Palace, Salisbury.
Little Bit of Fluff. — Oct. 11, Artillery, Woolwich.
Luck of the Navy.—Oct. 4, Palace, Watford.
Maid of the East.—Oct. 4, Wimbledon; 11, T.R., Plymouth.
Maid of the Mountains (Macdonald & Young). — Oct. 4, T.R., Exeter; 11, T.R., Bath.
Mice and Men.—Oct. 4, H.M., Aberdeen; 11, T.R., Inverness.
Milestones (Platt & Eaton).—Oct. 4, Empire, Kingston.
Mill Girl's Wedding.—Oct. 4, Hippo., Bolton; 11, Grand, Halifax.
Mr. Pim Passes By (Boucicault & Limpus) —Oct. 4, Grand, Blackpool; 11, Gaiety, Manchester.
Mr. Pim Passes By (Dudley Stuart).—Oct. 4, O.H., Cork; 11, O.H., Belfast.
My Aunt from New York.—Oct. 4, Hippo., Bolton; 11, Grand, Halifax.
Ned Kean of Old Drury.—Oct. 11, New, Oxford.
Neilson-Terry, Phyllis. — Oct. 4, Grand, Croydon; 11, Princes, Manchester.
New Barmaid. — Oct. 4, Aquar., Yarmouth; 11, Regent, Lowestoft.
Oh! Alexander.—Oct. 4, T.R., Guildford.
O'Mara Opera Co.—Oct. 4, H.M.T., Carlisle.
One Law for Both.—Oct. 4, Cinema, Cinderford.
Osmond Co., Mrs. Fred.—Oct. 4, Emp., Mountain Ash; 11, Alexandra, Birmingham.
Other Men's Wives. — Oct. 11, Hippo., Pontycymmer.
Paddy, the Next Best Thing.—Oct. 4, Vic., Barnsley.
Pep o' My Heart (Macdonald and Young). —Oct. 4, Pal., Gloucester; 11, T.R., Lincoln.
Potash and Perlmutter.—Oct. 4, Regent, Lowestoft.
Pretty Peggy (Redford & Russ).—Oct. 4, New, Oxford; 11, St. Helens.
Pretty Peggy.—Oct. 11, Grand, Clapham.
Ridding (John).—Oct. 4, Emp., Maryport; 11, Town Hall, Hawick, N.B.
Romance of the Rosary.—Oct. 4, T.R. Hippo., Bolton; 11, Grand, Halifax.
Rose of Araby.—Oct. 4, Lyc., Newport; 11, Grand, Southampton.
Royal Divorce.—Oct. 4, Perth T., Perth; 11, H.M.T., Aberdeen.
Seven Days' Leave (Walter Howard). — Oct. 4, T.R., Birkenhead; 11, Grand, Oldham.
Should a Husband Forgive?—Oct. 4, E., Mountain Ash; 11, A., Birmingham.
Sign of the Cross.—Oct. 4, Royalty, Barrow-in-Furness; 11, T.R., Darlington.
Silent Watch, The.—Oct. 4, Royal, Sheffield; 11, Royal, Sheffield.
Silver King.—Oct. 4, Emp., Tonypandy; 11, Emp., Swindon.
Soiled.—Oct. 4, P., Dorking.
Southern Maid (Geo. Edwardes).—Oct. 4, Grand, Hull; 11, Grand, Leeds.
Sunshine of the World (Macdonald and Young).—Oct. 4, Boro', Stratford; 11, Wimbledon Theatre.
Three Wise Fools.—Oct. 4, T.R., Chatham; 11, T.R., Worthing (3), T.R., Bognor (3).
Tiger's Cub.—Oct. 4, T.R., West Stanley; 11, G., West Hartlepool.
Tilly of Bloomsbury (No. 2 Co.).—Oct. 4, T.R., Leamington; 11, O.H., Northampton.
Tilly of Bloomsbury. — Oct. 4, Empire, Preston; 11, Grand, Hull.
Toto (Alexander Humphreys).—Oct. 4, G., Nelson; 11, Pal., Rawtenstall.
Toto (Mark Blow).—Oct. 4, O.H., Northampton; 11, T.R., Portsmouth.
Two Little Drummer Boys.—Oct. 4, G. Pentre; 11, H.M., Walsall.
White Slave's Wedding.—Oct. 4, Prince's, Bradford; 11, Met., Bootle.
Who's Hooper? (Butt) (Blue). — Oct. 4, T.R., Halifax; 11, T.R., Barry.
Who's Hooper? (Butt) (Red). — Oct. 4 Prince's, Manchester; 11, Court, Liverpool.
Young Person in Pink.—Oct. 4, County, Reading; 11, T.R., Norwich.

REVUES.

All Aboard.—Oct. 4, Tivoli, Hull.
Box of Tricks.—Oct. 11, Guildford.
Bright and Breezy.—Oct. 4, Hip., Coventry; 11, Hip., Aston.
Buzz-Buzz.—Oct. 4, Hip., Golders Green; 14, New, Cambridge.
Candy Girl. — Oct. 4, O.H., Tunbridge Wells; 11, Pal., Chatham.
Cheero.—Oct. 11, Emp., Mountain Ash.
Follies of 1920.—Oct 4 and 11, Hip., Newcastle.
Heads or Tails.—Oct. 4, Pal., Lincoln; 11, Hip., Seacombe.
Hustle.—Oct. 4, Hip., Poplar; 11, Hip., Bolton.
Joy-Bells.—Oct. 4, Emp., Glasgow; 11, Palace, Hull.
Mumming Birds.—Oct. 4, Pav., Liverpool; 11, Music Hall, Scunthorpe.
Nothing Doing.—Oct. 4, Hip., Stockport; 11, Lyric, Liverpool.
Oh! I.—Oct. 4, Kings, Dundee; 11, Tiv., Aberdeen.
Oh! La! La!—Oct. 4, H.M., Walsall; 11, Hip., Burslem.
Rapid Fire.—Oct. 4, Grand, Gravesend.
Real Stuff.—Oct. 4, O.H., Kidderminster; 11, Palace, Derby.
Redheads.—Oct. 4, Globe, Consett.
Ship Ahoy!—Oct. 4, W.H., Ormore Vale.
Sparkling Eyes. — Oct. 4, Houghton-le-Spring.
What Next?—Oct. 4, Hip., Dublin.

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Mr. Harry Day's latest production, "Jollities," met with a very hearty reception on the opening night. An excellent company has been engaged, with a full chorus and an augmented orchestra. The plot, which is more effective than most revues, is worked out in six scenes. The first represents a Kentish hop garden, and here we are introduced to most of the characters. Jimmy Learmouth, the principal fun-maker, as the innocent one in the rôle of a demobilised soldier from the Army of Occupation, causes much merriment. Herein very pleasing song is given by Olive Sparke, "Dixie on the Wireless Telephone," and Miss Jenny Robbins both sings and dances capitally in "Down on the Farm," followed by a duet, "If Anything Happened to You," by Mr. Gerald Osborne and Miss Olive Sparke. In Scene 2 (a Country Lane) Jimmy Learmouth and Miss Jenny Robbins have a humorous farmyard courting episode, their love-making being interrupted by a strolling band. In Scene 3 (a Yacht) there is also much laughable business, and some bright and catchy music, the chorus being charmingly attired in naval dress. Mr. Gerald Osborne sings in capital style "The Silent Navy," and is associated with Jenny Robbins, Olive Sparke, and Jimmy Learmouth as four pierrots in some clever work. A delightful feature of the Plymouth Hoe scene is the singing of the Naval Quartette, who were recalled for their fine rendering of well-known musical items. In "Outside the Hall," Scene 5, we are introduced to some clever fooling by Jimmy Learmouth, and his arithmetical story causes much hearty laughter. In Scene 6 (Gigg's Country Hall) a most laughable burglary is enacted, with Jimmy Learmouth as the "silent one." Jenny Robbins in this scene contributes a clever dance, which gains her great applause, and Mr. Bert Rowley, as Jimmie's comrade, also meets with much success.

The revue is altogether a very merry and bright one, beautifully staged.

The dances are arranged by Mlle. Albion and the production is under the personal supervision of Mr. Harry Day.

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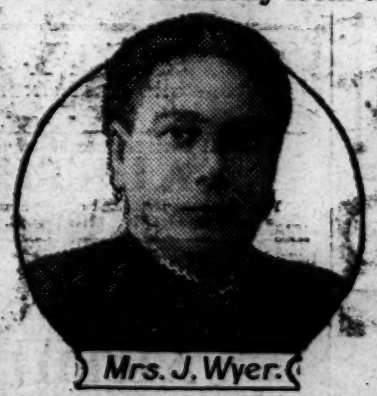
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HILDA MUNDY
Playing lead in "Oh Laugh"
Coms c/o "ERA"

BILLY CARYLL

COMIC
STARRING in "Oh Laugh!"
NOTE.—I am the Originator and AUTHOR of the 1st, 2nd and last scenes of above.
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ON TOUR.
JACK HENSCHELL'S THE FELLOW.

CONNIE BROWNING
This Week, EMPIRE, HACKNEY. Next, KING'S, EDINBURGH

JACK JIMMY
HAYMAN & LOWE
HUMOROUSLY HARMONIOUS.
HIPPO., SEACOMBE

W. G. WATTS
COON DELINEATOR.
This Week, PAVILION, GALASHIELS. Next Week, PALADIUM, SHETTLESTON.

SADLER ELSIE 4
Novelty Protean Dancing Act.
This, EMPIRE, HACKNEY. Next, HIPPO., BRISTOL. VACANT, Oct. 25, Nov. 1.
Last Turn again this week and taking Tab Calls as usual.

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THE ADONIS OF VAUDEVILLE.
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Next Week, EALING (Tra La l).

The 11-10 cost me 4-10 and on my birthday too. Never mind Pegs, I'll catch an excursion train Thursday. It's cheaper!

B ixton 2747

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NEW ACT By Fred Pattison, "Splutter the Spotter." Enormous Success.
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THE NOVELTY COMEDY ILLUSIONIST. Assisted by GERTIE REES.
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ON TOUR. All Coms. to WILL LUND

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ENGLAND'S PREMIER JUVENILE DANCERS.
HIPPO., WCOLWICH
GEO, BARCLAY.

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Address all communications to the Managing Director.

CALLS FOR OCTOBER 11, 1920.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Kajiyama, Macrae and Laport, Marie Ambrose, Anartos, George and Butcher, Huntley Wright.

STOLL PICTURE THEATRE, KINGSWAY.
(London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Ross and Alban, Ethel Toms, F. and E. Ollomi, Delvaines, Johnny Fuller, Cissie Lupino, Bros. Walsh.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Lake and Barrasford, Cornalla and Eddie, M'Lita Dolores, Len Carrodus, Laurie Howard, Jack Barti.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Elliott Savonas, Frederick Sylvesta, Gaston Palmer, Terry Wilson, Grogis, Haywood and Hay, Gillie Potter.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for:—
Goodfellow and Gregson, Frank Hemming, Miller and Canning, Harry Claff, Eddy Gray, Twelvetrees Trio.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Edna Maude, Edgar Curtis, Sadler Elsie Four, Bergonzi, Hedges Brothers and Jacobeon.

CHATHAM EMPIRE.
Rehearsal at 2.0 p.m. for:—
Penrose and Whitlock, Arthur Brough, Renee and Godfrey, Theo Ward, Nan Foster, Gilbert and French.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE
Rehearsal at 12 noon for:—
Paul Gordon, Daimler and Eadie, Patti Loftus, Ferguson and Mack, Permane Bros. Daisy James.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Frank Fay, Anderson and Nash, Eileen and Marjorie, Jock Mills.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Wentworth, Knight and Lake, Ernest Shand, Bond Rowell, Stella Magni and Partner, Griffiths Bros., Takio.

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Harry M. Vernon's "Johnny Jones," featuring George Robey.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—
FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Oct. 11, 1920.

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OXFORD.
Closed for re-decorations.

METROPOLITAN.
Rehearsal at 12.15.
Ten Loonies. The Poluskis. Lily Morris.
Pierce and Roslyn. Ted Cowan. Olivette.
Four Storks. Orane and Osborne.
Artward Bros. Bioscope, &c.

CHELSEA.
Rehearsal at 13.
The Poluskis. Billie Val and Partner.
Four Julians. Elsie Carlisle. Carr Lynn.
Irene May. Hay and Crawford. Etc.

EUSTON.
Rehearsal at 12.
Cecilia Loftus. Sutcliffe Family. Obo.
Violet Trevenyon. Bonaudo and Francis Bros.
Harold Owen. Rebo Kesslova.
Vine and Russell.

WATFORD PALACE.
Rehearsal at 1.
Mrs. F. G. Kimberley to present "Tatters."

SOUTH LONDON.
Rehearsal at 12.
Illott Quartette. The Stellios. Phil Bransby.
Charles Grantley. Alma Le Dare.
Etta Howard, etc.

EAST HAM.
Rehearsal at 12.
Waters and Morris. Geo. Willie and Co.
Miles Stavordale Quintette. Foot-Gers.
Frank H. Fox. Betty Bruce. Olga Sydney.
Bioscope, etc.

TOTTENHAM.
Rehearsal at 12.
Empire Operatic Quartette. Elsie Southgate.
Ida Barr. Bob Summerville.
Ruff and Tumble. Bridson. Barton and Ashley.
Les Gravettas. Bioscope, &c.

EMPRESS, BRIXTON.
Rehearsal at 12.
Culpitt. Melford and Dodd. Fred Hutchings
Divina. Emmelyn Walter. Lily Morris.
The Mountfords. Wilson and Waring.

WALTHAMSTOW PALACE.
Rehearsal at 1.
June Mills. Terry's Juveniles. Manuel Vega.
Bert Hughes and Co. Austin Rudd.
The O'Conors. Joe Archer. Peggy O'Hara.
Isa Wise. Bioscope, etc.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS,
4, Grand Theatre, Basingstoke.
Vacant, 11, 18.
ATLAS, Gosford Lodge, Fulham.

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AT

Hippodrome, PUTNEY

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